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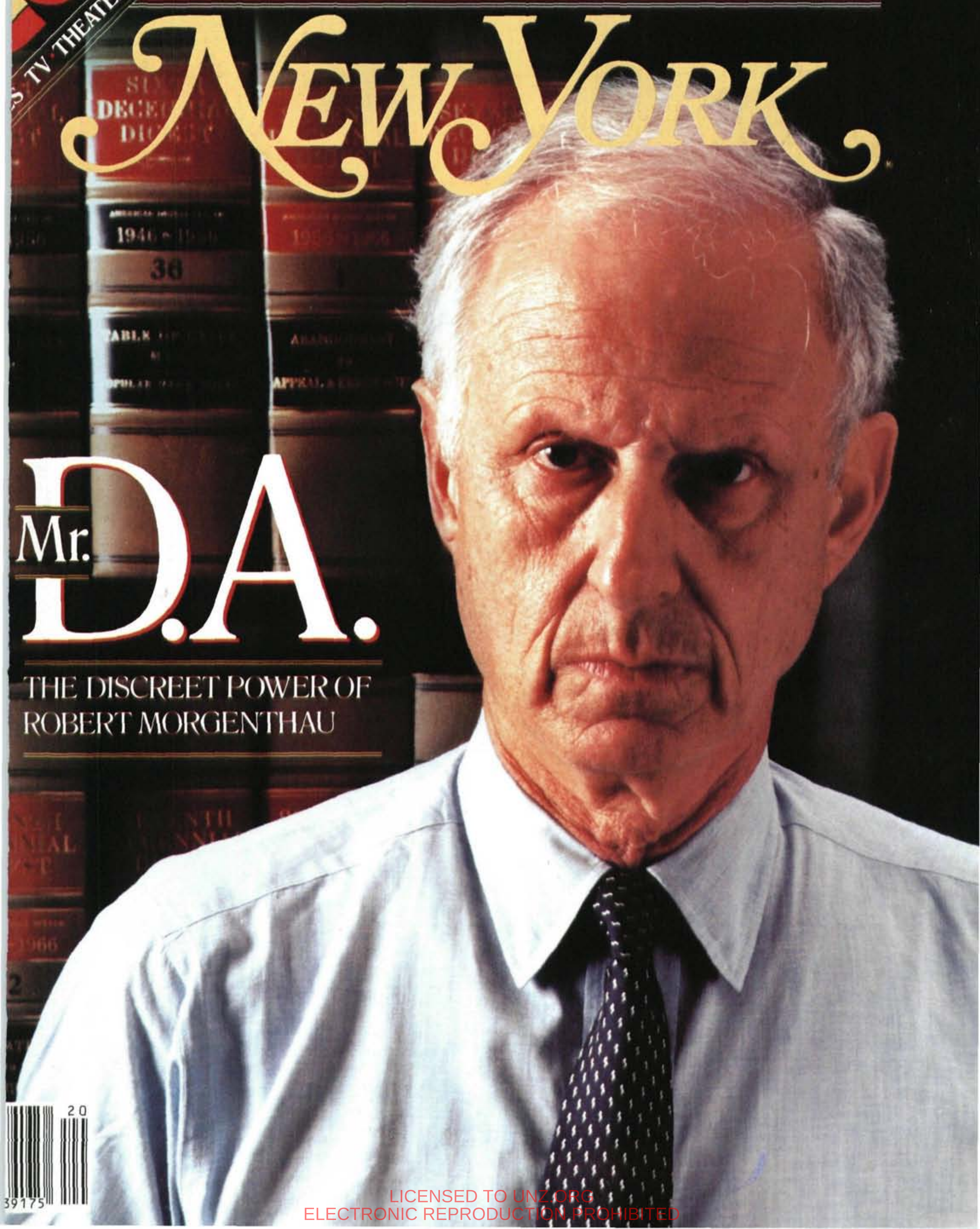
An Indian Summer Inspired by 'Gandhi'

Gael Greene Chooses the Chocolate Elite

NEW YORK



Mr. D.A.

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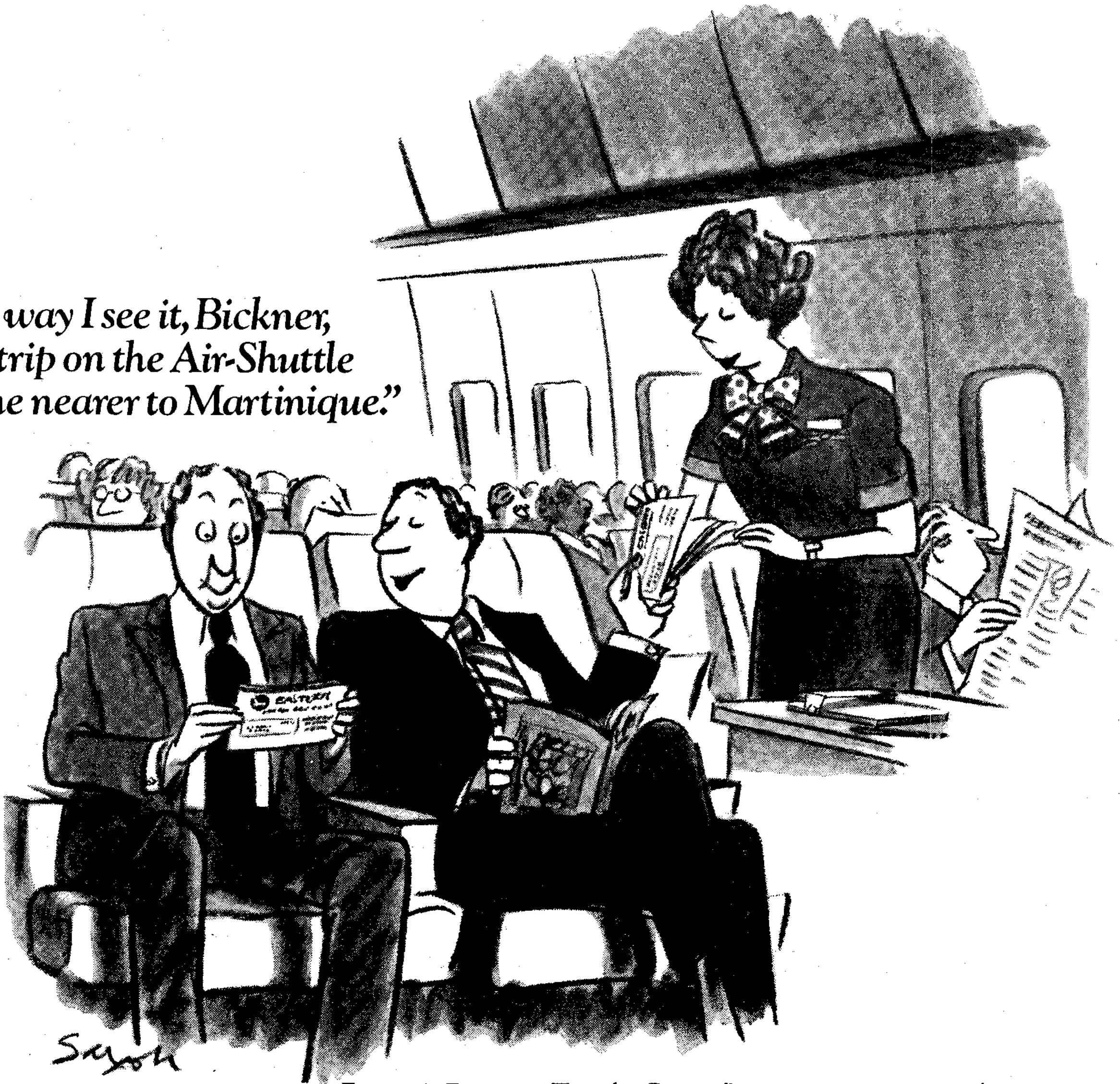

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The Eastern Air-Shuttle

IMAGINE LIFE WITHOUT US.

CONTENTS

26

Mr. D.A.

By Michael Dorman

When Manhattan District Attorney Robert Morgenthau chooses to reminisce, he can describe the way he once made a mint julep for Winston Churchill. Or how he spent his childhood New Year's Eves at the White House with F.D.R. Morgenthau's professional career has been just as impressive: He may have more power than anyone in government here. But for all his stature, social and professional, Morgenthau remains a very gray eminence. And he likes it that way.

34

Bonnie Koloc's Manhattan Transfer

By Richard B. Stolley

Virtually unheard of here but avidly followed by Chicago cognoscenti, singer Bonnie Koloc has begun a mellow assault on Manhattan. Is her music bluesy jazz? Jazzy blues? The record companies gave up trying to put a label on it and on her. Koloc's fans? They're too entranced to care. Stolley, the managing editor of *Life*, is one of them.

40

40

The Chocolate Elite

By Gael Greene

Chocolate forces from Switzerland, Belgium, even Japan, have converged on New York, coating almost every affluent street corner with their wares. But before you plunk down $14 (or $22 or, good heavens, $30) for a pound of semisweetness, heed our Insatiable Critic and her panel of cocoa buffs. They tasted from SoHo to Riverdale, from the Cellar (at Macy's) to the top of Richmond Hill (in Queens). Their verdict? Teuscher emerges as the best *chocolatier*, with no small assist from its champagne truffle. Sweet teeth, chomp on.

54

Fashion: Indian Summer

By Anna Wintour

Gandhi brought awards for homespun costumes. But international designers were way ahead, planning a return to the raj.

34

DEPARTMENTS

12

Cityside: Saturday Night Samba

By David Frankel

S.O.B.'s, a downtown club, spearheads the Brazilian-music boom in New York.

16

The Bottom Line: Making It Hot for Volcker

By Jack Egan

Perhaps the fatal salvo in the war to unseat the Fed chairman was fired in the White House by economist Milton Friedman.

18

On Madison Avenue: Betting on the 'Vette

By Bernice Kanner

The totally redesigned Corvette has a lot riding on it—and a lot going for it.

68

Wine: Grape Expectations

By Alexis Bespaloff

What makes a wine appealing? Distinctive character, appropriateness to the occasion—and the wine drinker's expectations.

THE ARTS

60

Art: Uncommon Visions

By Kay Larson

Two shows of out-of-town American artists enrich the local mix. One from Japan provides a laugh.

66

Books: Off the Court

By Carolyn Clay

The Tennis Handsome volleys a lot of wild notions about the South, sports, and sex.

70

Music: The Finn *Red Line*

By Peter G. Davis

The Finnish National Opera presented two native works, both stirringly sung. One of them may become a worldwide favorite.

72

Movies: Blades

By David Denby

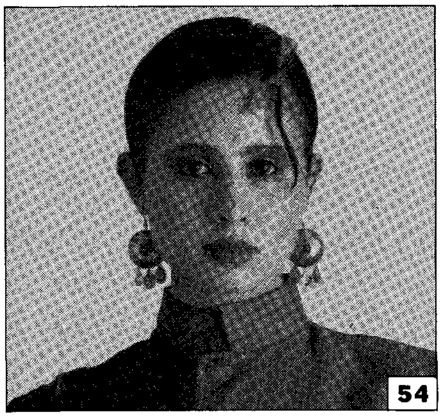
A killer copter stalks Los Angeles in the illogical but entertaining *Blue Thunder*.

76

Television: The Gold Dust Twins

By James Wolcott

The hosts of Channel 7's new *Morning Show* sparkle plenty, but don't throw off a lot of brain waves.


54

78

Theater: Raiding Gershwin, Raising *Caine*

By John Simon

My One and Only short-shrifts its score and star. *Caine Mutiny* is well acted.

MISCELLANY

6 **Letters**
9 **Intelligencer,** *by Sharon Churcher*
24 **In and Around Town,** *by Ruth Gilbert*
62 **Best Bets,** *by Nancy McKeon and Corky Pollan*
80 **Sales & Bargains,** *by Leonore Fleischer*
82 ***Cue* Listings**
119 ***New York* Classified**
125 **Town & Country Properties**
126 ***New York* Competition,** *by Mary Ann Madden*
128 **London *Times* Crossword**
128 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Joe McNally/Camera 5.

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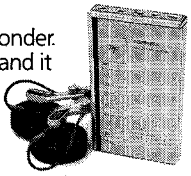
The pick of pockets.



Toshiba's new KT-VS1 stereo cassette player is truly a small wonder. Its stereo headphones collapse, its tuner pack plays AM/FM stereo and it has two stereo headphone jacks, auto stop and soft touch controls.

An even tinier advancement is the RP-S5, which plays FM stereo through collapsible headphones.

Which will you pick for your pocket? **TOSHIBA**

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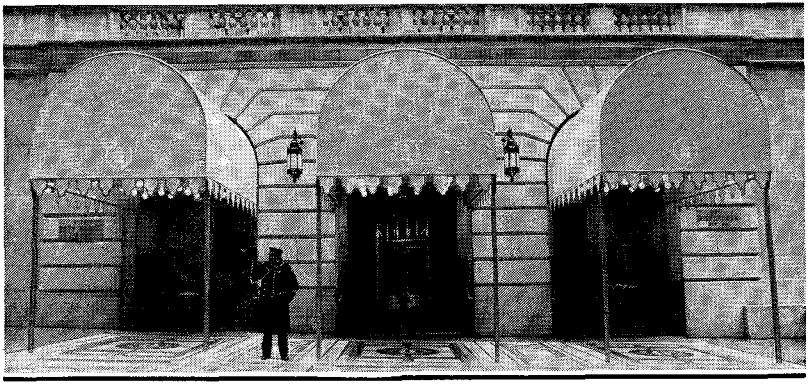
THE PRICELESS WEEKEND IT'S INCREDIBLY SUITE.



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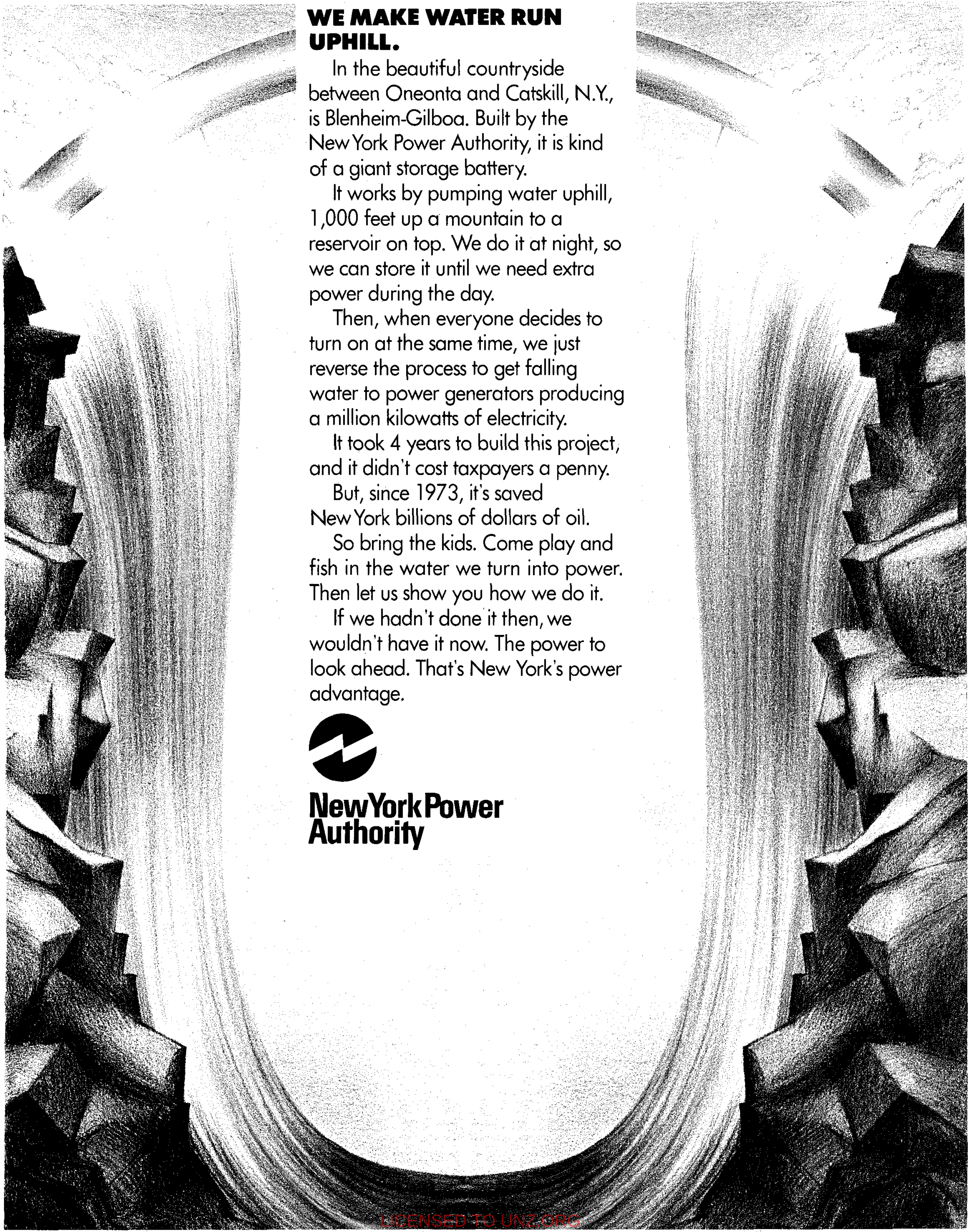

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If we hadn't done it then, we wouldn't have it now. The power to look ahead. That's New York's power advantage.

New York Power Authority

LETTERS

Physicians, Heal Thyselves

AS AN EX-PRE-MED STUDENT WHO GOT rejected by 31 medical schools some ten years ago, I say bravo to the students at the Caribbean medical schools ["Young Doctors at Sea," by Linda Wolfe, April 25]. Many of my fellow rejects who ended up going to foreign schools were just as intelligent and a good deal more dedicated than the students accepted by the U.S. schools. I was not that dedicated—I went to N.Y.U. dental school!

Andrew G. Oliphant, D.D.S.
Hollywood, Fla.

THE FACT THAT GRADUATES OF CARIBbean medical schools must still pass the examinations necessary to practice medicine in the United States makes me suspect the motives of the medical establishment in opposing the schools. A clue to this illogical opposition lies in your statement that the "average *reported* income of American physicians in 1981 was $93,000." Unlike the legal profession, which has allowed new law schools to open without restriction, the imperial medical establishment has rigorously limited the number of medical schools and graduates. This perpetuates a chronic shortage of doctors, who are then free to charge obscenely high fees. Unfortunately for the A.M.A., and fortunately for the rest of us, a major influx of doctors who are trained in the Caribbean may herald a significant lowering of medical costs and a wider availability of quality medical care.

Robert J. Ratner
Queens

IF OUR AMERICAN MEDICAL SCHOOLS would accept us, rather than closing the doors, we wouldn't have to go outside our own country to get a degree.

Julian Hammer
Carteret, N.J.

More Stately Mansions

TERRIFIC BIT OF INSANE SANITY IN ONE of Carter Wiseman's latest pieces ["Cityscape: Love 'Em and Lever 'Em," March 21]. Some alternative Urban Waste Disposal Sites for expendable landmarks suggest themselves: the Brooklyn Navy Yard, air rights over the East River Drive, or the inside of any corporate atrium between 42nd and 59th Streets. There's a real opening here for a reader contest. Problem: Building Mates. Suggestions: 1. If the Municipal Plant is joined to the Maritime Building, the result is Asphalt and Battery. 2. By moving the façade of the Vanderbilt Mansion to the end of Manhattan House, you create a commodormitory. 3. Relocate the Frick Collection (designed by Carrère & Hastings) in Radio City and you'll have Music Hall Carrère. 4. If CBS would grant air rights to St. Bart's Church (whose rector is the Reverend Thomas Bowers), the result would be Heavenly Bowers.

Jane Thompson
Cambridge, Mass.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Romance Lives

YOUR ARTICLE ON SPRING TRAVEL ["Romantic Weekends," by Jennifer Cecil and Michael W. Robbins, April 25] was a real winner. We found Captain Schoonmaker's Bed & Breakfast (in High Falls, New York) to be a quaint and charming hideaway. Our hosts overwhelmed us with hospitality, and we were treated to a most romantic weekend.

Carol and Ron Fatoullah
Great Neck, N.Y.

I FAIL TO SEE WHAT IS SO ROMANTIC about the cover photo accompanying your story on romantic weekends—a female in bed alone with a book beside her and a breakfast tray for one. You do not have to read Shakespeare to understand that romance is not a solo venture.

George J. Borab
Spring Lake, N.J.

IS SHE SUPPOSED TO DREAM THE REST OF the romantic weekend away?

Max Bock
Douglaston, N.Y.

IF A PICTURE SPEAKS A THOUSAND words, your cover photo of a romantic weekend would suggest it best be spent alone. No, I did not assume the other person was in the shower or out jogging—there is only one glass of juice and one cup of coffee on the room-service tray.

Joseph S. Coppolino
Manhattan

Editor's note: The other romantic did indeed jog down the road for an Egg McMuffin.

Art Eternal

WHAT CAN THE LAYOUT ARTIST FOR YOUR picture spread on Fabergé ["In Style: Fabergé the Fantastic," by Anna Wintour, April 25] have been thinking of? Included in the czarist memorabilia are a copy of *Izvestia,* a book about Lenin written by Stalin, and a portrait of Stalin! Poor Czar Nicholas II—he has to gaze down from his futuristic Fabergé frame upon what the future was to bring. Does Ms. Wintour think that the dictatorship of the proletariat appreciated the refined art of Fabergé? Much of Fabergé's work that was not saved by escaping White Russians ended up being trashed by followers of Lenin. Luckily for us, a great deal of this glorious artist's output survived.

Deborah Kaufman Kirschner
Queens

Scribble, Scribble

IT IS TRULY AMAZING THAT SOMEONE with as little talent as Keith Haring can capture the attention of the supposed art cognoscenti ["Intelligencer," by Sharon Churcher, April 4]. In my opinion, he is simply ripping off the people most susceptible to trendy types. If the creative directors of Bloomingdale's would like to acknowledge graffiti, they should spend a moment on any subway platform and be treated to a display of the original crude art made by unrecognized and unpaid vandals.

Nunzio Alagia
Shillington, Pa.

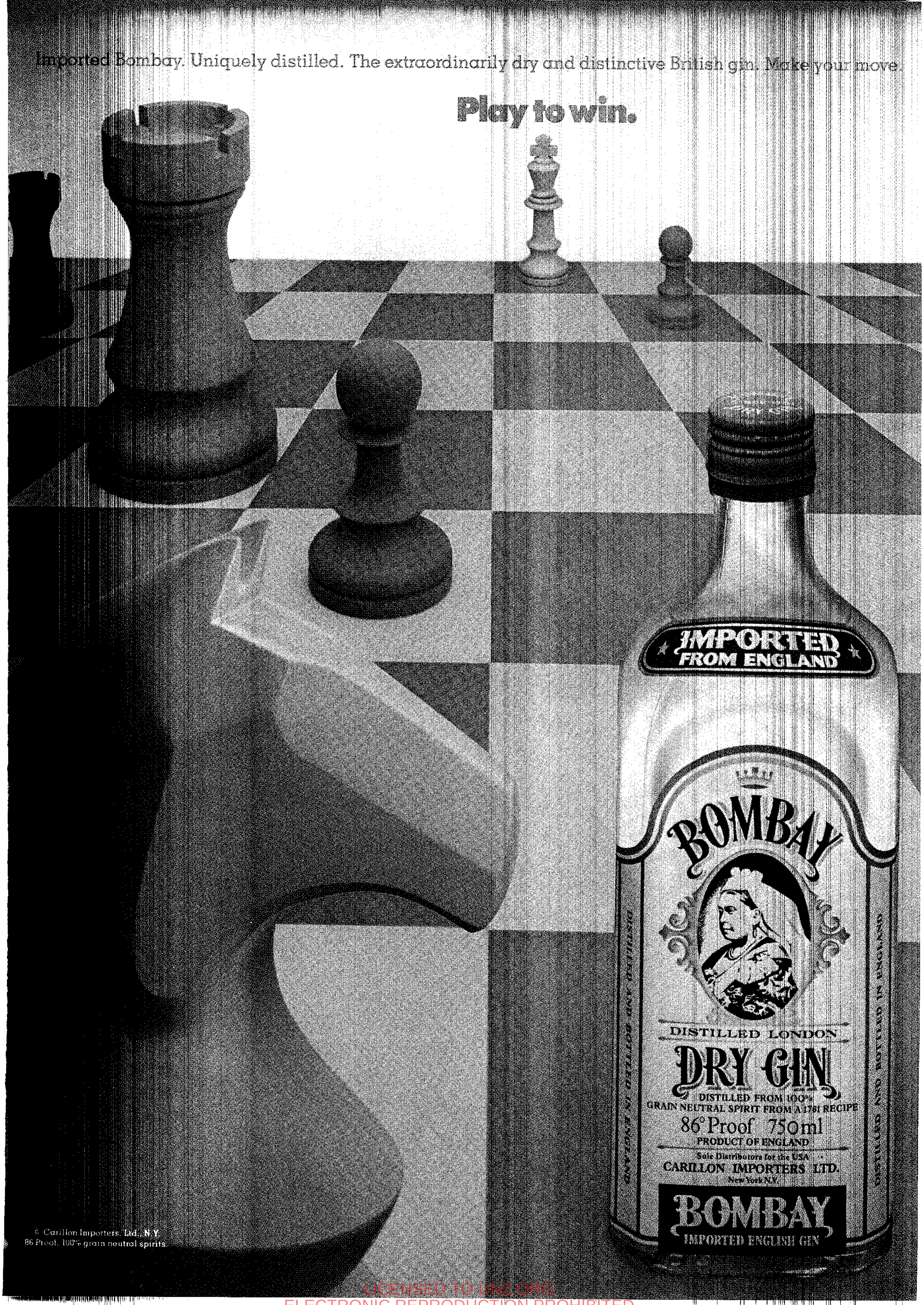
IF KEITH HARING HAS HIS IMAGE TO think of, why is he in the Whitney Biennial? There's nothing like a "bourgeois affiliation" with a museum to neutralize good, energetic work. Bloomingdale's would at least get his work out on the street, and the movement—drawings traveling on bags—might be nice.

Rob Haimes
Cambridge, Mass.

City Living

YOUR APRIL 11 ISSUE WAS MOST STIMULATing. I am now on my way to the Whitney Museum to view the Biennial. I'll stop at a bookshop on the way to purchase Gabriel García Márquez's *Chronicle of a Death Foretold.* Before wending my way home I will pause at the Paradise Market and purchase at least two of its seven varieties of mushrooms. These I shall eat with or without salt, after I review the pros and cons of the debate. In the evening I'll attend a performance of *Brighton Beach Memories,* because this week I am opting for sentimentality. Above all, I mean to keep this issue for many weeks as a useful guide to New York.

Phyllis Ann Procton
Great Neck, N.Y.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There are plenty of sporty cars that will turn heads today. But there aren't many that will turn corners like a Toyota Celica GT. Because Celica has more than just an eye-catching exterior. It has the right stuff underneath, too.

The 1983 Celica GT Liftback has the most powerful engine ever offered in a Celica, a 2.4 liter power plant with a new electronic fuel injection system. From now on, heads better turn quickly, or they won't see Celica at all.

Celicas also come standard with a close ratio 5-speed overdrive transmission. And a 4-speed automatic overdrive is available.

There's even a new Celica model for 1983 — the Celica GT-S (pictured below). It introduces racing-type independent rear suspension to the Celica line. Celica GT-S also comes standard with the biggest tires in the class — extra-wide 225/60 HR 14 steel-belted radials. And they're mounted on gleaming 14″ x 7″ aluminum alloy wheels. So Celica turns corners with a precision the rest of the sporty car field just can't match.

OH WHAT A FEELING!
TOYOTA

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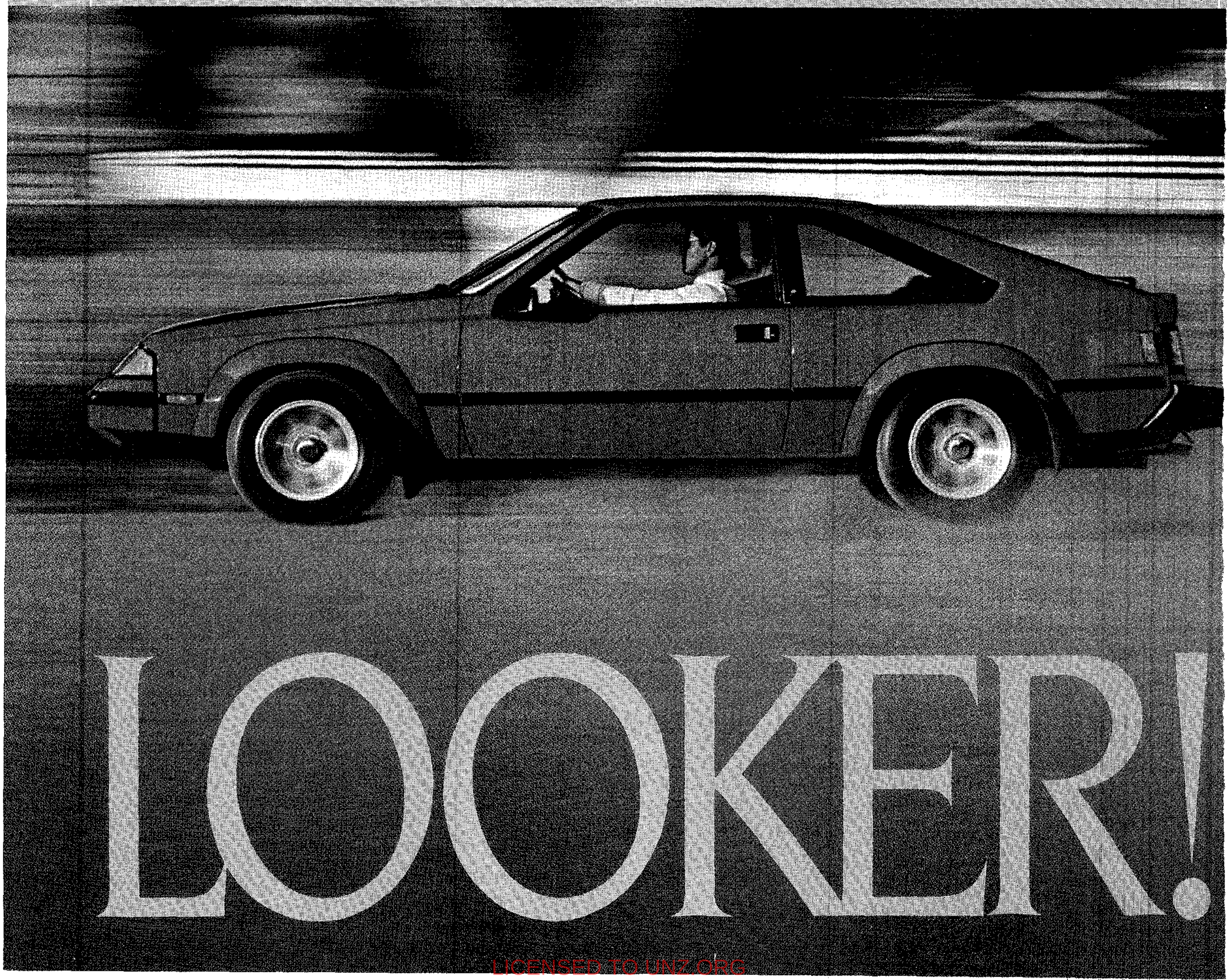
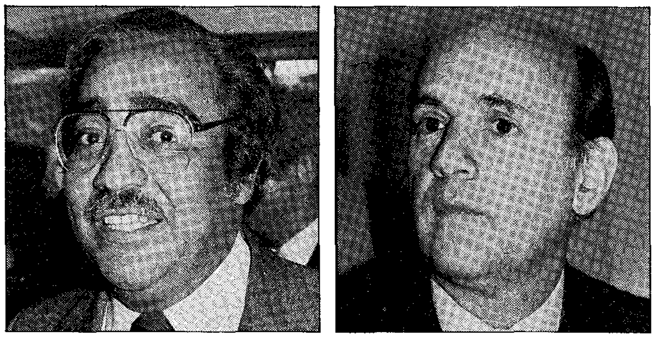


INTELLIGENCER

Rangel and Goldin Get Together

ARE HARRISON J. GOLDIN and Charles Rangel considering a joint strategy to defeat Mayor Koch? That's what some sources say was the subtext of a recent meeting between the city comptroller and the Harlem congressman.



Rangel, Goldin: *Staying "in very, very close contact."*

Both men are seen as possible rivals to Koch in the 1985 mayoral primary, and the strategy could involve Rangel's working to throw minority votes behind Goldin in a runoff between Goldin and the mayor, according to one source.

"We talked about staying in closer touch and about the concern each of us has that race relations in the city have deteriorated as much as they have," said Goldin. "It's much too early to talk about all these other intrigues."

And Rangel's account of the meeting? As longtime acquaintances, he and Comptroller Goldin "just thought it would make sense to stay in very, very close contact so that we'd each know what the other was doing," he said.

Was Federal Plan Good for Bechtel?

A FORMER BECHTEL EXECUTIVE with a top Reagan-administration job tried to get the White House to consider a 1982 proposal that could have benefited the company, a new book charges.

W. Kenneth Davis, as deputy energy secretary, backed a plan to guarantee that the government would buy plutonium from a Barnwell, South Carolina, nuclear-reprocessing plant, writes Mark Hertsgaard, in *Nuclear Inc.*, being published by Pantheon this month. Davis's old firm, Bechtel, has expressed interest in buying a stake in the plant, which would have profited from the plan. "Ken and I got interest at the White House," Frank DiLuzio, an adviser on the plan, told *New York*.

The plan died in Congress. Still, Hertsgaard claims the episode illustrates the risk that Bechtel alumni, who include Secretary of State George Shultz and Defense Secretary Caspar Weinberger, will "equate the national with the corporate interest."

Davis, who rejoined Bechtel in March as a consultant, said he hadn't known his firm was interested in Barnwell and didn't recall the plan's "specifically" mentioning the plant. He also claimed the scheme wasn't endorsed by the White House. Replied a staffer on the congressional subcommittee that considered the plan, "*We* didn't want it. The White House did. And Barnwell was the only plant in the country capable of producing commercial plutonium. But it never would have passed, so they let it drop."

The Nancy Reagan-Bulgari Puzzler

NANCY REAGAN WAS GIVEN a $3,850 Bulgari evening bag by an Italian official's wife in October 1981, but despite a strict federal disclosure law, it wasn't publicly reported until this March.

The 18-karat-gold purse, monogrammed "N.R.," was from Mariapia Fanfani, whose husband then headed the Italian senate. A $500 Bulgari silver postcard from Fanfani also went unreported until this year, as did a $3,200 Waterford-crystal slipper the Reagans were given by Irish officials in April 1981. By law, such official foreign gifts are government property and should have been publicly disclosed by March 1982.

"They get an enormous number of gifts. It's not shocking," said White House assistant counsel David Waller. He said the reporting of the Bulgari pieces was delayed because they were originally included in a list of "domestic gifts."

Gifts not connected to a government are classed as "domestic" and can be kept by the Reagans. Waller denied that the White House had wanted to categorize the Bulgari items this way. So the late reporting was a mistake? "There is no way of knowing," the lawyer said. **—Jane Winebrenner**

The New Right Calls the Rockefellers

A MORAL MAJORITY AIDE IS said to have tried to pressure Corporation for Public Broadcasting chairman Sharon Percy Rockefeller by threatening her husband, the West Virginia governor.

Moral Majority consultant Dick Dingman telephoned Governor Jay Rockefeller's office after the Senate stalled a White House attempt to appoint a controversial conservative, Helen Marie Taylor, to the C.P.B.

Rockefellers: *Pressured?*

Rockefeller was out, but Dingman was directed to a public-broadcasting official, said an acquaintance of the governor's. "Dingman alleged Sharon was behind the objections to Taylor, and said he'd been trying to reach Jay because in the last West Virginia elections [Moral Majority president] Jerry Falwell didn't participate, and in the next he might," the acquaintance claimed. "It was a pretty cloddish threat."

The acquaintance said the Rockefellers later called Dingman back to explain that Mrs. Rockefeller has taken no stand on Taylor's nomination and doesn't interfere in the corporation's appointments. "Dingman asked her to put that in writing," according to the acquaintance, "and Jay chewed his ass."

Dingman denied he'd requested a written assurance and said he had wanted only to tell the governor what other conservatives were saying about his wife. "I mentioned the elections to say if the governor was in one, we would not want to see him get any unnecessary flak," he added.

BY SHARON CHURCHER

Photographs: top left and right, Fred McDarrah; bottom, Wide World.

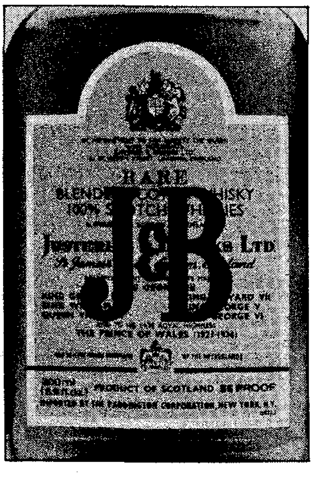
Scotch Importer Scotches Gift

WHAT DID THE IMPORTER OF J&B Rare Scotch get in return for being sole sponsor of the reception at the Metropolitan Museum of Art that launched the "Britain Salutes New York" festival? Precious little, claim sources close to the company, whose president went home after the bash with his $40,000 sponsorship check still in his pocket.

According to these sources, Al Ferro, of the Paddington Corporation, had been promised that J&B would be credited in publicity for the reception. He also is said to have been told that he would stand in a receiving line and could hand over the check in a photo-session.

"But they credited only Paddington. People don't drink Paddington," said one source. And as the guests arrived, Ferro found only competing brands being poured and got furious, one witness reported. J&B was produced, but then Ferro learned there would be no receiving line or pictures. "So there was no opportunity to present the check," said a company source.

The festival's chairman, David Lloyd-Jacob, claimed he'd warned the firm that a line might not be "practical," and said he'd "assumed" Paddington would arrange for photos. "We're not a P.R. outfit," he added. A Paddington spokesman said the $40,000 won't be paid to the festival, but "we will be responsible" for the Met's catering costs.



Jays: *Worry they might sue.*

Trouble in Britain for 'Heartburn'

NORA EPHRON'S MUCH BALLYHOOED first novel, *Heartburn,* seems to be causing indigestion at William Collins, the London publishing house that was expected to bring it out in Britain.

Britain's libel laws are much tougher than those here, and the book has been widely interpreted as a thinly disguised account of Ephron's loss of her second husband, former Washington *Post* reporter Carl Bernstein, to Margaret Jay, the wife of Peter Jay, a onetime British ambassador to the United States.

Alfred A. Knopf, Inc., the book's U.S. publisher, told *New York* that Collins would be bringing it out, but Stuart Proffitt, an executive at the London house, advised us, "Call back in a month." He had said earlier that the novel "is so full of [defamatory] passages, it might have to be rewritten in places." One of Ephron's agents, Maggie Curran, said Collins had offered to buy the rights, but "the situation is not clear yet."

How about Peter and Margaret Jay, now living apart? Margaret, who hasn't read the book, said she has no plans to sue, for "a novel's a novel"; Peter, who also hasn't read it, refused to comment on the possibility of legal action.

Side Streets May Open for Businesses

THE REAL ESTATE BOARD, A group of industry leaders, is pressing for rezoning that would allow small businesses to open on heretofore residential Manhattan side streets.

The plan is the brainchild of property tycoon Lew Rudin, who sees it as an answer to spiraling rents along commercially zoned avenues, especially on the Upper West Side, where many mom-and-pop stores have been driven out of business.

One real-estate-industry insider contended that the plan, currently being considered by Deputy Mayor Ken Lipper, was a response to the growing lobby for commercial-rent control. Rudin told *New York* his only motive is that "I'm interested in the city." Asked whether store owners might have problems finding the capital to convert residential property into commercial space, he said, "Something's gotta give. You can't have your cake and eat it too."

Michael Wright, director of the Small Business Task Force, a small-store owners' group, scoffed that even if his members did move in, "who's to say that a couple of years later the landlord wouldn't raise their rent 500 percent?" But Sally Goodgold, of the West Side's Community Board 7, called the plan "a wonderful sign. A limited incursion into the side streets is a good idea."

Kissinger Backs A Peace Group

THE PEACE MOVEMENT, OR at least one of its more conservative arms, has gained an unexpected new supporter: Henry Kissinger.

Moorhead Kennedy, the former Iran hostage who is opening the New York office of the new Council for International Understanding this week, confirmed that the ex-secretary of state was guest speaker at the group's first fund-raiser, a private April bash held by Mrs. Vincent Astor.

The council, which grew out of Kennedy's previous Cathedral Peace Institute, has announced that it seeks to appeal to "Americans put off by the simplistics of military build-up and freeze alike." It aims to promote world peace through such means as persuading Americans that the United States "shouldn't impose its solutions on the world," Kennedy told *New York.*

Kennedy: *Council founder.*

"To paraphrase, Henry told me that the American people have to grow up about their international commitment," explained Kennedy, an ex-diplomat. He said his wife, Louisa, became acquainted with Kissinger when he called her up to "see what he could do to help" during the hostage crisis. "I think Henry Kissinger, probably more than any other man alive, has a clear grasp of the limitations of power," Kennedy added.

A Kissinger aide said, "Dr. Kissinger is well disposed towards this [group]. He may not agree with many of their recommendations, but he believes it is a very useful effort."

Photographs: top and right, Wide World; bottom left, Aaron Rezny.

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Cityside/David Frankel

SATURDAY NIGHT SAMBA

Pé de Boi: *A carnival* escola de samba *in miniature.*

Brazil in 'Limbo'

IT'S NOT THE MOST PROMISING PART OF town to go dancing in—a quiet, drab area between SoHo and the Hudson whose uneventfulness has led people to christen it "Limbo." But at midnight on weekends, crowds line up in Limbo for admission to S.O.B.'s, a club at Houston and Varick that devotes its programming to the music of Brazil. Standing outside, you can hear drums in to-and-fro call and response, the rattle of a snare, a lot of whistling and calling, and the loud sound of a club audience enjoying itself. This is samba, as played by regular S.O.B.'s performers Pé de Boi, seven men and women whose appearances have been a special pleasure this season.

Brazilian music has been around in New York for years, but not often in its pure state. "The market's always been there, ever since Carmen Miranda," says Guilherme Franco, founder of Pé de Boi. "But the real music was never brought up." Before starting Pé de Boi, three years ago, Franco played percussion for jazz musicians like Keith Jarrett and McCoy Tyner. At that time there was little interest in unadulterated samba. "Then, in 1980, nothing was happening in jazz," he remembers, "and I decided to do some other stuff, fresher and newer, according to the culture I come from. We began to see that people really liked it."

Indeed. Over the past year or so, more and more Brazilian music has been played in New York. With S.O.B.'s programming it six days a week, its longstanding availability at Jazzmania, on 27th Street, and its increasing appearances at other main-line jazz clubs, audiences are beginning to have to pick and choose carefully to keep up. New York is becoming a center for Brazilian musicians away from home. Men and women with established names in Brazil are spending time here and starting to make northern reputations for themselves. Guitarist and composer Toninho Horta, percussionist Nana Vasconcelos, bandleaders Loremil Machado and Thiago De Mello, singer Flora Purim, trumpeter Claudio Roditi, keyboard players Tania Maria and Marcos Silva—one could have caught appearances by any of these quite disparate musicians and more within the same few weeks this spring. "Probably just a few musicians came originally, and word gradually got around that this was a good place to be," says Cynthia Nash, manager of the New York Samba Band, which has been playing exciting music in the city since 1981. "But in any case, the concentration's here. All kinds of things could develop from it."

Some of the credit for this new cohesion should go to Larry Gold, the former free-lance writer who runs S.O.B.'s (or Sounds of Brazil). "I really got the idea from a small place in Paris," recalls Gold. "I'd lived there, and passed time in several other north-European cities, and in most there was a minimum of three or four Brazilian clubs. When I got back, the scene here was scattered, underground." A gray-walled, medium-size room with a small and often crowded dance floor, what Gold calls "jungle greenery" (potted plants), busy tables and banquettes, and an intriguing array of Brazilian food and drink, S.O.B.'s opened last June to the capacity crowds that it continues to maintain.

Why the popularity? For many, samba appeals most directly as a dance music. "It's so easy to dance to," says Gold's wife, Robbin. "You don't have to learn it; your body intuitively does the steps." After the automated sheen of disco and the metallic dance-oriented rock that succeeded it, samba is refreshingly natural. Despite the volume it's played at, it's essentially acoustic, and the heat it generates is gut-level, but its rhythms are complex and studied. In the tug-of-war between the primitive and the sophisticated that underlies much American popular music, samba seems to satisfy both directions at once.

The music of Brazil is diverse and multiform. The kind of samba played by Pé de Boi is associated mostly with São Paulo and Rio de Janeiro, where it is a vital element in the annual February *carnaval,* and participation in it, through large aggregations known as *escolas de samba,* or samba schools, occurs on a massive scale. "An *escola de samba* can number 3,000 people—the more the better," explains Marcio Sapel, Franco's right-hand man in Pé de Boi. "They rehearse all year for one day in the *carnaval.* Some will have 400 people in the rhythm section alone." These percussionists carry the music; there need be no melodic instruments. The remainder of the *escola* performs an elaborate program of dance, costume parade, drama, and, in short, carnival.

Pé de Boi (which translates as "ox foot," a musician-slang term for steady, powerful rhythm) is an *escola de samba* in miniature. "What we play is exactly what they play, but on a small scale—the same music, but sometimes a bit faster, because with fewer people you can make more intricate rhythms," observes Franco. The notion of a band almost all of whose instruments are to be beaten or shook may seem dull, but with the tonal variety of Brazilian percussion and the complexity and interest of Brazilian rhythms, it isn't.

Pé de Boi likes to begin its per-

Photograph by Chuck Fishman.

formances in an S.O.B.'s hallway, out of public view. Softly, but quickly getting louder, Fred Diaz and Lenny King start a regular back-and-forth beat on the large drum—the surdo—that hangs at each man's waist. The spaces between these deep bass notes are filled by sharp, fast rolls on Manuel Monteiro's snare and by the fuller tone of the repinique, a drum that Franco plays with one stick and one bare hand. The repinique is the samba band's main voice, punctuating and structuring the songs; it makes it clear that all this rataplan has a definite order. When a rumbling boil has been reached and conversation in the main room has become impossible, Pé de Boi makes its entrance. The short journey to the stage is made slowly and for show. There are lots of shiny, silky fabrics, lots of colors, feathers, and bare skin, and feet shuffle fast in loose sync. The sound of the drums makes a bed for embellishment by Sapel's agogô, a kind of clapperless twin bell to be hit with a stick. Michelle Zangara is banging a tambourine, and Cristiane Dardene is shaking a ganzá, an arrangement of pipes holding beans or sand. Everyone chants the name of the group. And one must not forget the whistles, blown as signals for changes in pace or rhythm: "You can command a battery of 400 with one whistle," says Franco.

S.O.B.'s usually has quieter Brazilian music on weekday evenings. Pé de Boi is for most Friday and Saturday nights—dance nights—during which Dardene and Zangara will give samba displays and the group will bring on a guitarist and a bassist for a long and satisfying jam session with the audience on the floor. Samba, the dance, is a quite specific form, as Robbin Boyers-Gold explains: "It comes from the hip, which you get swirling; there's very quick footwork in triplets; the feet movements are in opposition to the arms; a lot happens with the head and shoulders; the parts of the body move in isolation from each other. . . ." But, on the other hand, she adds, "anything goes." This is liberating, and late at night there are scenes of invigorating wildness at S.O.B.'s.

Even at its most hectic, however, the club attracts people of all ages and sorts who are willing to join in its participatory spirit. Early each evening there's a special moment when the dining is coming to an end and the music is about to begin: A waiter goes about the room handing out sealed aluminum beer cans filled with grains of raw rice. The audience is expected to shake them to add its own percussion to the event. When these are first distributed, everyone investigates them at once; the club is filled with a loud rustling, which has nothing whatever to do with any music that may be coming over the P.A. at the time. It's a happy, excited sound. ■

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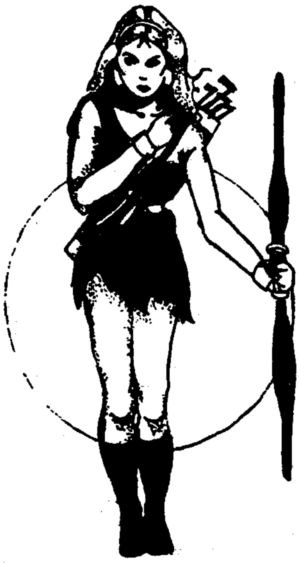

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The Bottom Line/Jack Egan

MAKING IT HOT FOR VOLCKER

Will the Fed's Boss Be Back?

PAUL VOLCKER'S FATE AS FEDERAL Reserve Board chairman is transfixing official Washington. President Reagan has dropped no hints about what he will do when Volcker's term is up, in August, but he had to have heard a recent, brutal face-to-face denunciation of the Fed boss by economist Milton Friedman. Reagan, after all, was chairing the meeting at which the confrontation took place.

The occasion, according to an administration source who was present, was an April 20 gathering of the President's Economic Policy Advisory Board, known as "the wise men." At the meeting were supply-side theorist Arthur Laffer, former Fed chairman Arthur Burns, presidential advisers Edwin Meese and James Baker, and a number of economic officials who served in the Nixon and Ford administrations, including William Simon, Herbert Stein, and Alan Greenspan.

As the discussion turned to the strength and duration of economic recovery, Friedman rose. "Because of the policies of that man," he said, pointing at Volcker, "we've had an inflationary surge in the money supply which is going to have to be corrected."

Friedman predicted that given Volcker's record he would "probably overcorrect" for the recent explosion in money growth. Then he added ominously, "He will cause interest rates to go sky-high, and undermine the recovery in 1984."

Those at the meeting "were so stunned at the bluntness of Milton's criticisms that there was absolute silence for 30 seconds," the administration source said. Volcker did not respond, and no one spoke up for him.

Friedman, an unofficial Reagan adviser, is a doctrinaire monetarist who believes that changes in the money supply are directly linked to inflation. In the past, he has denounced the lurching changes in money growth during Volcker's stewardship at the Fed, so only the boldness of his critique was surprising.

"What Friedman did was highlight the sense of unsureness that the president has about Volcker as Fed chairman," the source said. "The majority sentiment in the West Wing is that the president not only has a right to appoint his own chairman but has a responsibility to do it."

Volcker does have staunch supporters who would like to see him given another term, but they come mainly from outside the administration. Many businessmen credit Volcker with acting courageously to clobber inflation. The Fed chairman also gets praise for the way he has handled the international debt and banking crises. Foreign finance officials are some of his biggest fans.

But his critics contend that he let interest rates stay too high for too long, which was the reason, they say, for the severity of the 1981–82 recession. There is also considerable dissatisfaction with the current high interest rates, despite the decline in inflation. The volatility of money growth, with sharp spurts followed by sudden slowdowns, is often cited as a reason for uncertainty in the financial markets and as another reason for the frustratingly slow decline in interest rates.

Talk of the town: *The distance between Reagan and Volcker may be growing.*

The Fed's current dilemma, referred to by Friedman, is the 16 percent increase in M-1, or the basic money supply (currency in circulation and money in checking accounts), during the first three months of 1983. The Fed has downplayed this increase, attributing it in part to the shifting of deposits from savings accounts, which are not tabulated in the M-1, to interest-yielding checking accounts and bank money-market accounts, both of which are. The money supply settled down in April, but it must remain flat for the rest of the second quarter in order to get the Fed back on target. Volcker, in turn, has said the inability of the president and Congress to reduce the deficit is preventing interest rates from dropping.

If the president does not reappoint Volcker, the leading candidates will be Preston Martin and Alan Greenspan. Martin, whom Reagan appointed as the Fed's vice-chairman, formerly headed the Federal Home Loan Bank Board and was California commissioner for savings and loans when Reagan was governor. Greenspan, who headed the Council of Economic Advisers during the Nixon and Ford administrations, gets high marks for the compromise he hammered out as chairman of the blue-ribbon Social Security commission.

Treasury Secretary Donald Regan's name also comes up frequently. Although Regan has said he does not want the job, he would undoubtedly take it if the president asked him. Because Regan will soon make an official recommendation for the chairmanship to the president, he will be in a position to influence the final choice. He has thus far kept his opinions to himself.

Although there is a growing, if unofficial, lobbying campaign to get Volcker reappointed, the odds seem to be increasingly against him. Certainly, Friedman's attack does not help his chances.

Taking a Break

IT MAY BE TIME FOR STOCK-MARKET INvestors to sit back and wait for awhile. That's the messsage a growing number of top Wall Street analysts are giving

Photograph: Wide World.

their clients. While hardly anyone thinks the bull market that began almost exactly nine months ago, on August 12, is over, stock prices have advanced too far too fast.

"I would not do any generalized buying right now," advises Leon Cooperman, the Goldman Sachs partner in charge of investment strategy. Cooperman says investors should "buy only recommended securities that have experienced at least a 10 percent correction" from their high over the last year.

The average bull market since World War II has lasted two and a half years, and the average rise from trough to peak has been 65 percent. But the average increase nine months after the start of one of these bull markets has been only 25 percent. By contrast, the Dow Jones industrial average is up roughly 60 percent from its early-August level.

Many small investors are now rushing into the market as they hear talk that the Dow Jones industrial average is heading for 2,000, and possibly 3,000 by the end of the decade. For Cooperman, these are "pie-in-the-sky numbers." The 1980s, in his view, "should be a good decade for common stocks, but whether we have a super decade depends on what happens to inflation."

The market's advance so far has been based on "a constant dose of good news," he notes. The economy is recovering, but not so rapidly as to drive interest rates up again. And inflation has been very low. "Investors have gotten used to almost ideal conditions," he says. "But something could occur to upset that comfort level." A stall in the progress of the recovery, a faster-than-expected rebound that sends interest rates up and bond prices into a tailspin, a temporary rise in the inflation rate because of a weather-related surge in food prices, or another international financial flare-up could eliminate this investor complacency.

To make the market attractive again, Cooperman would like to see an overall drop in the stock indexes of 5 to 8 percent, or declines in individual stocks of at least 10 percent from their 52-week highs. With most recommended stocks at or near their highs for the year, only a few issues currently meet his criterion. They include Burlington Northern (78), Goodyear Tire & Rubber (33), Moore McCormack Resources (25), Alcan Aluminum (29), and House of Fabrics (19).

While Cooperman's advice seems sound, his words of caution and those coming from other analysts may be just the kind of hesitancy that will keep this amazing rally rolling along. Based on market history, a major price correction appears inevitable, but right now the market seems immune to large back-to-back declines.

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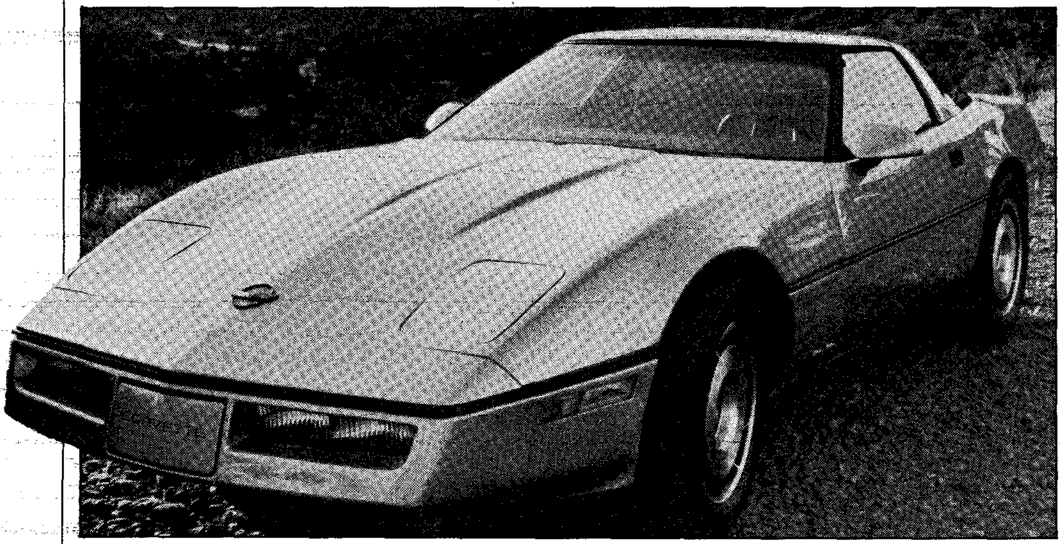

The '84 Corvette: *Its twin computers process 300,000 instructions a second.*

Chevrolet's New Dream Car

Car and Driver called it the "most advanced production car on the planet." *Motor Trend* praised it as "a world-class performer." *AutoWeek* hailed it as "an authentic American hero." *Road & Track* described it as "the best-looking automobile on the market today." And the New York *Times* summed it up as "one of the supercars of the world."

To Chevrolet and its parent, the General Motors Corporation, the acclaim is especially sweet, for Chevy says it is staking its reputation on the new Corvette, the car's first major redesign in fifteen years. "The Corvette is our statement to the world of what Chevy can be—of what America can be—when it wants to," says Thomas A. Staudt, marketing manager of Chevrolet. "Its significance is beyond this car. We're sending a message that we're at the leading edge and can take on anybody. We're selling Chevy on the move, U.S.A. No. 1, America fully up to the test of competition when we want it badly enough. This Corvette is an investment in all the tomorrows of Chevrolet." (It's evidently an investment in patriotism too.)

The new Corvette is an engineering-and-design feat and more. Twin computers process more than 300,000 instructions a second. With its sleek fiberglass body, the 'Vette accelerates from 0 to 60 miles per hour in 6.8 seconds and can barrel around at 142 m.p.h. (All this at 16 m.p.g. city, 28 m.p.g. highway.) It's a good-looker—wind-sculptured, with a clamshell hood, a glass rear hatch, a removable one-piece roof panel, and a video-game-type instrument panel. But it is also a marketing feat, one that recalls the hoopla of the Edsel's ill-fated introduction and the innovation of the Volkswagen Beetle campaigns.

A lot is riding on the new Corvette, but a lot is going for it, too. For one thing, the country is at last shaking off the recession that has paralyzed the auto industry. Domestic cars sold a bit better in the first quarter of 1983 than a year earlier (1.46 million versus 1.40 million), and in April, sales were positively brisk. Cars like the Corvette that handle better than they economize are making the biggest comeback. "The economy-car market has evaporated some. It's the big, fun performance cars that are selling," says David Healy, an auto analyst at Drexel Burnham Lambert. Indeed, standard- and luxury-size cars accounted for 27 percent of the domestic-auto market in March 1983, up from only 19 percent just a year earlier.

What else does Corvette have going for it? "One of the great brand names in all of world commerce, and a 30-year legacy to go with it," says Staudt. It also has a mystique, "an image of adventure, excitement, with-it-ness, virility," in Staudt's words, and a hard core of loyalists who band together in Corvette clubs. Of the 671,000 Corvette owners to date, 85 percent have been male, but most are not the typical backyard mechanic; 40 percent are college grads.

The Corvette is wish fulfillment. "Ask ten- and twelve-year-olds what car they want when they get big; Corvette wins hands down," says Staudt. "You don't ever see banged-up 'Vettes, and people who have them wash them themselves."

The new Corvette makes its debut—the fifth real redesign since the first 300 rolled out of the factory in 1953—with nationalism at a peak and car buffs' anticipation highly orchestrated. The original open roadster was introduced as a dream car named after the sleek, fast submarine chaser and convoy-escort vessel of World War II; the public loved it, but sports-car enthusiasts didn't. The 1955 and '57 Corvettes attacked the problem by changing engines. In 1963 came the Sting Ray, a closed coupe with a teardrop-shaped roof and, for one year only, a split rear window. In 1965, Corvette gussied up the disk brakes and engine. The '66 and '67 models had new side styling, with altered engine vents; the '68 redesign resulted in a more rounded body. The most recent versions, from 1978 to '82, were fastbacks.

Chevrolet whet auto fans' appetites for the new Corvette with what *Car and Driver* called "endless spy shots of 'secret' mid-engined prototypes in the 1970s." And when the car finally came, it delivered. If the automotive magazines can be believed, the Corvette has outperformed even their expectations. Their praise has been harnessed as part of an imaginative and unconventional marketing approach—indeed, *Motor Trend* engineering editor Ron Grable starred in an announcement film for Chevy dealers. "We started with a clean sheet of paper in designing this car and weren't sticking with convention on introducing it," says Chevrolet promotion sales manager George Borst. "We decided it would be announced whenever it was ready to go."

The introduction wound up more Hollywood than traditional Detroit. Instead of introducing the car across the land in late September, as is customary, Chevrolet platformed the Corvette in select outlets, as if it had been *Gandhi*. The car premiered on March 21, in California—prime car country anyhow, but absolute heaven for sports cars—and opened theatrically at the rest of America's 5,000 Chevy showrooms on April 21. Normally, carmakers "announce" new models a month or so after they've reached showrooms and browsers; the Corvette arrived like a veiled maiden, TIME

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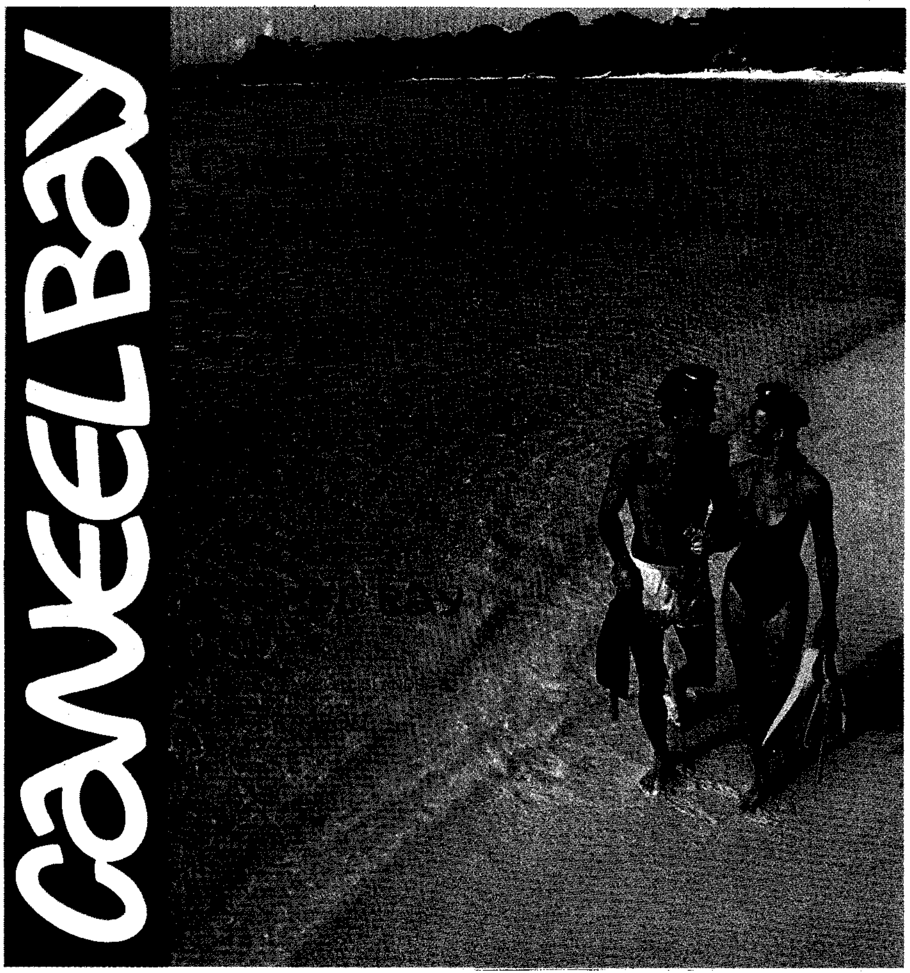

SMALL SIZES 0-2-4-6

Piaffe's new fashion collection is tailored just for the small-sized and petite woman, sizes 0-6—5'4" and under.

Special purchase for warm weather: two Piaffe exclusives. Cap-sleeved blouse has bias front. Easy-fit skirt has elastic-backed waist. Both in cool white tucked poly/cotton, sizes 0-6. **Specially priced at $39 each.** Mail and phone orders are accepted. Free alterations.

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shrouded in specially designed covers that were removed with great fanfare at V.I.P. champagne parties on the eve of announcement day. The car also showed up at country and yacht clubs, medical and professional buildings, and in the parking lots at expensive hotels. The point of all this, of course, was to "create hype and to build on the frenzy already stirred up by the auto magazines, five of which had done cover stories on Corvette within two weeks in February and March," says Borst.

Chevy marketers had more innovations up their sleeves. One was to skip a production year, calling the present Corvette the 1984 model, ensuring it at least an eighteen-month run and shoring up the car's resale value. The company has limited production, too. The new and only Corvette plant, in Bowling Green, Kentucky, works on just one shift, and can produce only 15 cars an hour—120 a day, or 37,000 annually—at top speed.

Then there's the advertising. The carmaker initially shied away from TV—with a limited production capacity and a base sticker price of $21,800, the Corvette is not exactly a mass-market item. But a heavy investment has been made in "impact strategy." There are 90-second radio spots, a rare thing for any marketer but virtually unheard of in Detroit; newspaper blasts in the top 50 markets; and eight-page spreads in such unlikely magazines as *Smithsonian, Business Week,* and *Fortune.* "We don't need to remind people daily that the new Corvette is out there," explains Staudt. "We don't need frequency, but, rather, time and space to communicate what's so great about it."

Thus the ads do more than position the car in some gossamer haze. They play up its technology, its warranty plan, its passive theft-deterrent system, its low drag coefficiency. This is thinking-man's advertising, an attempt to tell the whole nuts-and-bolts story and associate cachet with technological sophistication. The traditional giveaway brochure has been replaced by a 58-page, beautifully designed book that goes for $6 at the dealer. Unprecedented in American auto marketing.

All the hype and daredevilry seem to be paying off. In the ten days following Corvette's national introduction, dealers sold 3,000 cars and took orders for 6,500 more. Chevrolet now has enough orders to run the plant for four months. It is 900 cars ahead of schedule, says Staudt.

That's good news for Chevrolet, whose fortunes over the past five years have not been all baseball, hot dogs, and apple pie. Chevy remains the core division of America's biggest carmaker, but gone is the day when Chevy's Monte Carlos, Impalas, and Camaros were routinely the top-selling American cars. To-

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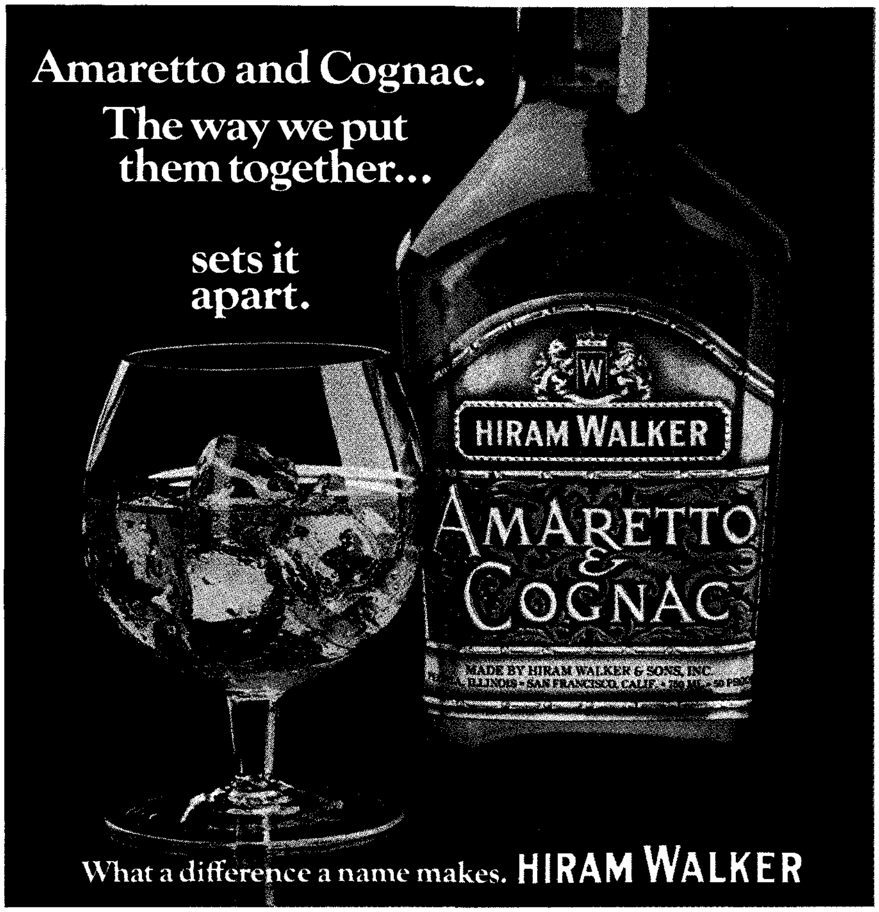

For a free recipe booklet, write Hiram Walker Cordials, P.O. Box 2235, Farmington Hills, MI 48018.
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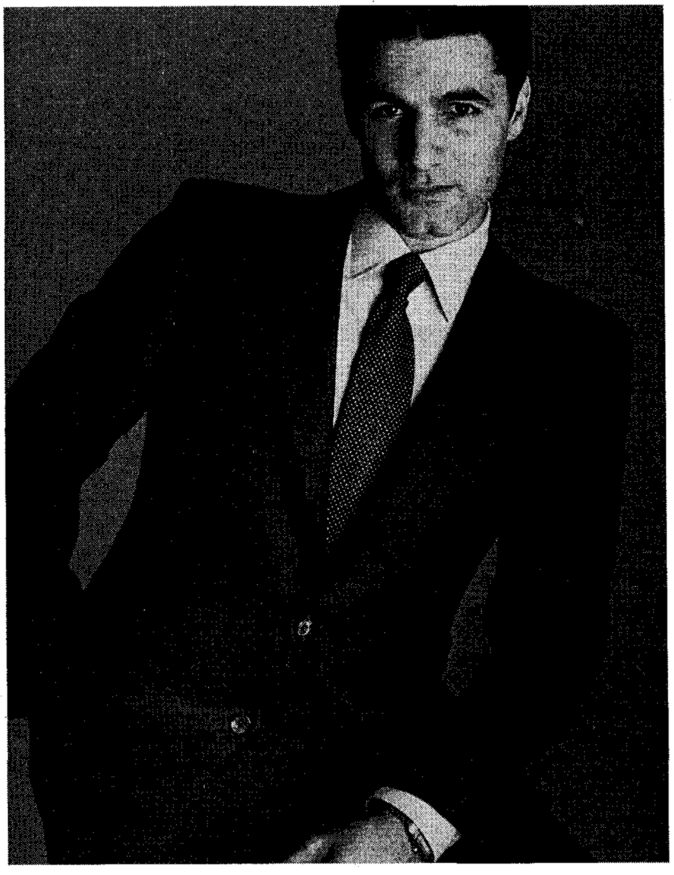

DRESS LIKE YOU MADE IT. EVEN THOUGH WE MADE IT.

If you're a guy who's made it to the top with his own two hands, then you have a lot in common with us.

Because we've made it top to bottom with our own two hands. Inside and out.

We're Saint Laurie, manufacturer of classic business clothing.

And we've made it in a most complete selection of tropical weight all wools, year round wools and poly-wool blends.

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day, the Oldsmobile Cutlass Supreme is No. 1, followed by the Ford Escort and the Oldsmobile 88. The full-size Chevy is fourth.

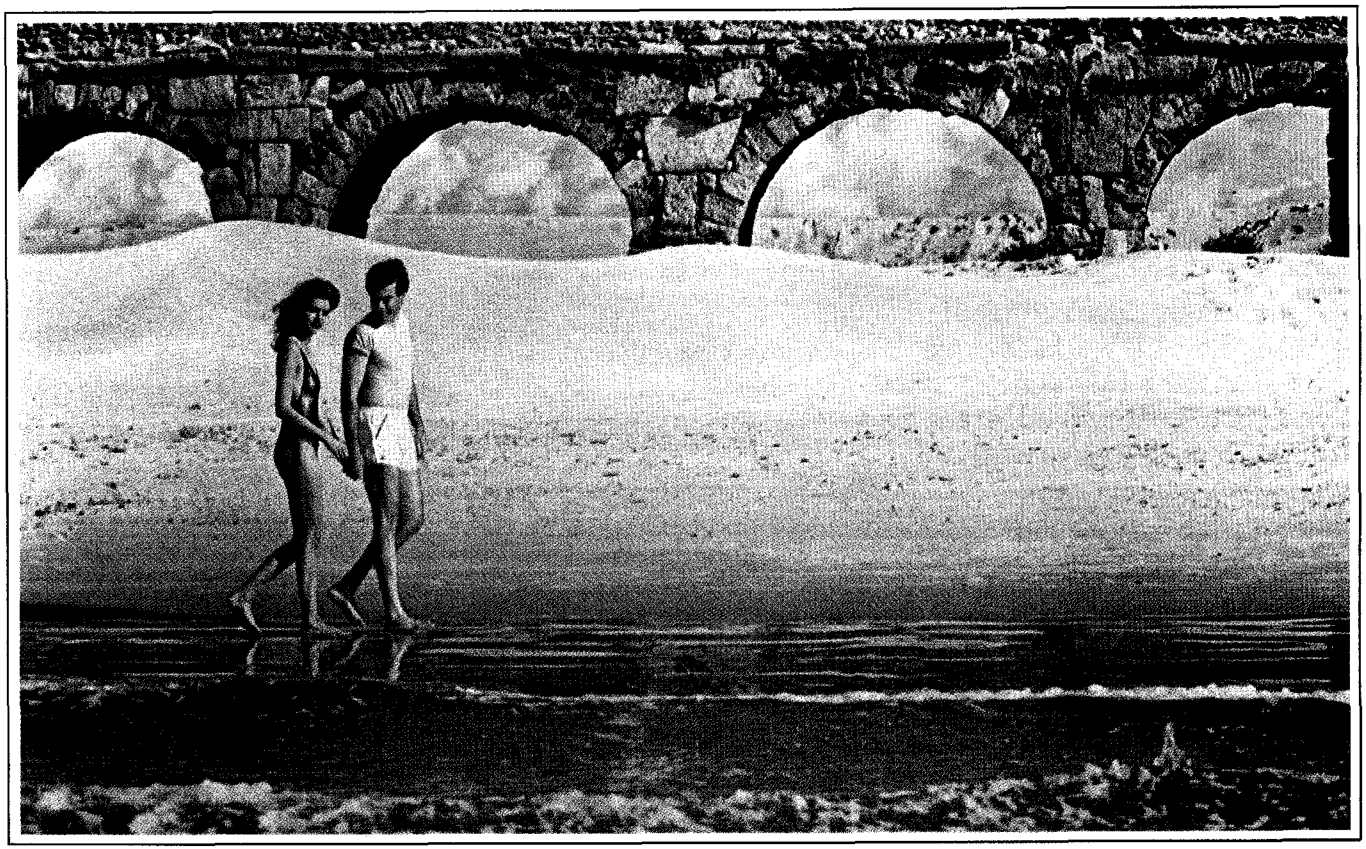
As recently as 1978, one of every five cars sold in America was a Chevrolet. Since then, the division has steadily lost market share to its domestic and imported rivals. In the first three months of last year, Chevy sold 23 percent of all domestic cars and 16.6 percent of all the cars Americans bought, including imports. In the first quarter of this year, the figures were down to 19.3 percent of the domestic market and 13.7 percent of all cars purchased here. "The blue-collar workers, who mainly buy Chevys, have been hit by the recession," says Healy. David Eisenberg, an analyst at Sanford C. Bernstein, adds that Chevy "has priced itself out of the low end of the market, getting very close to Buicks and Oldsmobiles, and too many of its products have been associated with defects. Chevrolet needs help restoring its image as a price and technical leader. Corvette isn't, of course, fighting on the price front. What it will do, and I think do well, is polish up Chevy's image as technically competent and exciting, even avant-garde."

It will also bolster Chevy's and General Motors' bottom lines—at least a little. "The Corvette by itself is very profitable, perhaps twice as profitable as the average car," says Healy. "The problem is, it's low-volume. It may bring people into dealerships, but there won't be much spillover. The guy looking at a Corvette isn't going to wind up buying a Chevette." Adds Eisenberg, "Once the fixed costs are covered, a profit of $6,000 to $7,000 a car is not unrealistic. And though Corvette has had a relatively stable share of the total auto market—about four-tenths of 1 percent—that share is likely to expand to at least a half a percent."

The new Corvette seems to pick up where John Z. De Lorean's stainless-steel, gull-winged sports car left off. Both invite the driver to live a dream. Indeed, the Corvette was the boyhood dream car of *Motor Trend* writer Don Fuller, 39. As a junior-high-school student he was a fixture at the local Oklahoma City Chevy dealership. During the first few weeks after he discovered the 'Vette, he stood around it reverentially. Weeks later, he screwed up his courage to ask if he could open the hood, and, later, whether he could climb inside the car. In his mind, Fuller drove the car all over Oklahoma City, up his girl friend's drive, past his friends' houses, around the school parking lot.

"By and by the dealership sold it, so one day my Corvette was gone," Fuller recalls. "I wonder if the guy who bought it knew he was getting a used car?" Such is the stuff of marketers' dreams. ■

In Israel, thou shalt not just sightsee.



Strolling on the beach at Caesarea.

Experience the Miracle on the Mediterranean℠ with TWA–flying daily from JFK, with land packages as low as $319.*

On a vacation to Israel, thou shalt not just sightsee. Because in the Miracle on the Mediterranean, you can take in some 4,000 years of history and then you can take in some sun.

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This year, visit Israel, land of milk and honey. And beaches and monuments and sunshine. For your free 1983 TWA Getaway Israel brochure, just fill out the coupon below, or call your travel agent or TWA.

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INM-516

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*Land packages from $319 to $1385 per person, double occupancy, excluding airfare.

IN AND AROUND TOWN

By Ruth Gilbert

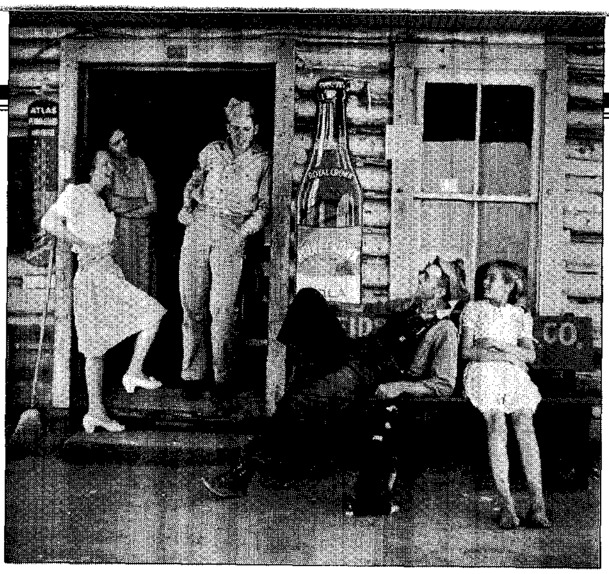
May 9 through 18

S	M	T	W	T	F	S
	9	10	11	12	13	14
15	16	17	18			

The illustrious Kurt Vonnegut Jr. reads from his works May 16 at 8 P.M. at the Kaufmann Concert Hall of the 92nd Street Y. John Denver, appearing with brand-new contact lenses rather than his trademark specs, may be seen May 12 at 8 P.M. on Channel 7, along with his pal Kermit the Frog. And at 7 P.M. on May 18, Sotheby's will hold an extraordinary auction of Impressionist paintings, drawings, and sculptures.

A Breath of Fresh Air

Richard Gere and Valerie Kaprisky can't get enough of each other in *Breathless,* a film opening May 13 at the Coronet, 34th Street East, and Criterion. The story was adapted from Jean-Luc Godard's film *A Bout de Souffle.*

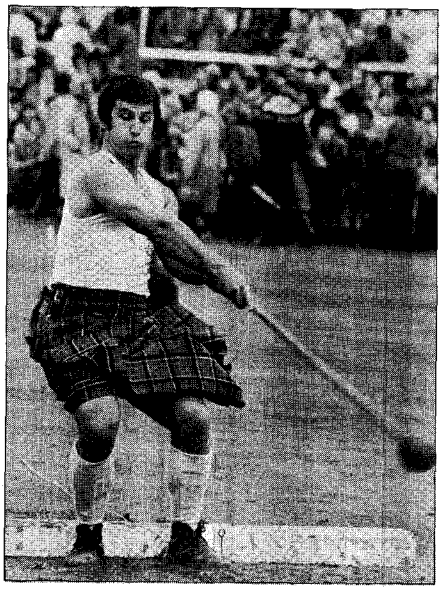


Portrait of a Nation

Sol Libsohn's *Soldier Home on Furlough, Brown Summit, North Carolina, May 1944* is on exhibit at the International Center of Photography, along with 200 other visual documents of the United States that were commissioned by Roy Stryker in the forties. The show runs from May 13 through July 3.

Scot Spree

Below, a burly Scot throws a hammer for distance in preparation for the Glenfiddich Games, taking place May 14 and 15 on Central Park's Great Lawn. You'll see reel dancing, racing in kilts, pipe bands, and sheep-dog herding, and it's all to celebrate 200 years of friendship between the United States and Great Britain.



Shattering Glass

The versatile Philip Glass (above), conducting his own ensemble, is giving a concert of his new and old works at Carnegie Hall May 10, featuring *The Photographer,* an opera, and *Koyaanisqatsi,* a film score. And on May 12 at the State Theater, the New York City Ballet will dance, for the first time, his *Glass Pieces,* a ballet for 45 dancers choreographed by Jerome Robbins.

Ear-Boggling

Bill Boggs and Dana Valery (right) croon in "This Must Be Love—A Rodgers & Hart Affair," at the King Cole Room through May 28. Bill, in his other life, is host of the Channel 5 *Midday* talk show. SRO will be on hand to support the pair.

Photographs: center right, Isabel Carlota Rodriguez; bottom left, Carol McCullough; bottom right, Carol Rosegg/Martha Swope Associates.

NISSAN IS PROUD TO SPONSOR
ABC-TV'S TELECASTS OF
THE 1984 SUMMER OLYMPIC
GAMES

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"Star In Motion"
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THE ROOM SAYS LUXURY, THE PRICE SAYS ECONOMY.

[illegible] ONLY AT YOUR DATSUN DEALER.

Stanza [illegible] start lower. [illegible] more passenger [illegible] you a lot more room than a lot of cars with [illegible] reputations.

More room than Chrysler, Escort, Lynx, Pontiac 2000 and VW Jetta. More than Cadillac Cimarron, Mercedes-Benz 300D, Peugeot 505, BMW 320i, Audi 5000 and Volvo GL.

BETTER GAS MILEAGE TOO

The Nissan Stanza is also efficient. A 2-liter NAPS-X engine powers its wind-cheating wedge to a better gas mileage* rating than 80% of the cars on the road—with surprisingly spirited acceleration.

ADVANCED FRONT-WHEEL DRIVE.

Nissan Stanza's weight is distributed almost equally between front and rear wheels. This balanced stance lightens steering effort and, combined with a precise power-assisted rack-and-pinion system, lets you move through curves as if on rails.

45 EST. HWY. MPG
31* EPA EST. MPG

[illegible]

YOU CAN CROSS YOUR LEGS IN THE BACK OF A NISSAN STANZA.

Both 2- and 4-door Nissan Stanza hatchbacks treat five adults to something you'd never expect in an economy car: stretchout comfort, riding smoothly on a wide track, long wheelbase and 4-wheel independent suspension.

Nissan Stanza stands for still more quality. For at Nissan, we are driven to bring you more miles per gallon and more years per car.

NISSAN
WE ARE DRIVEN
DATSUN

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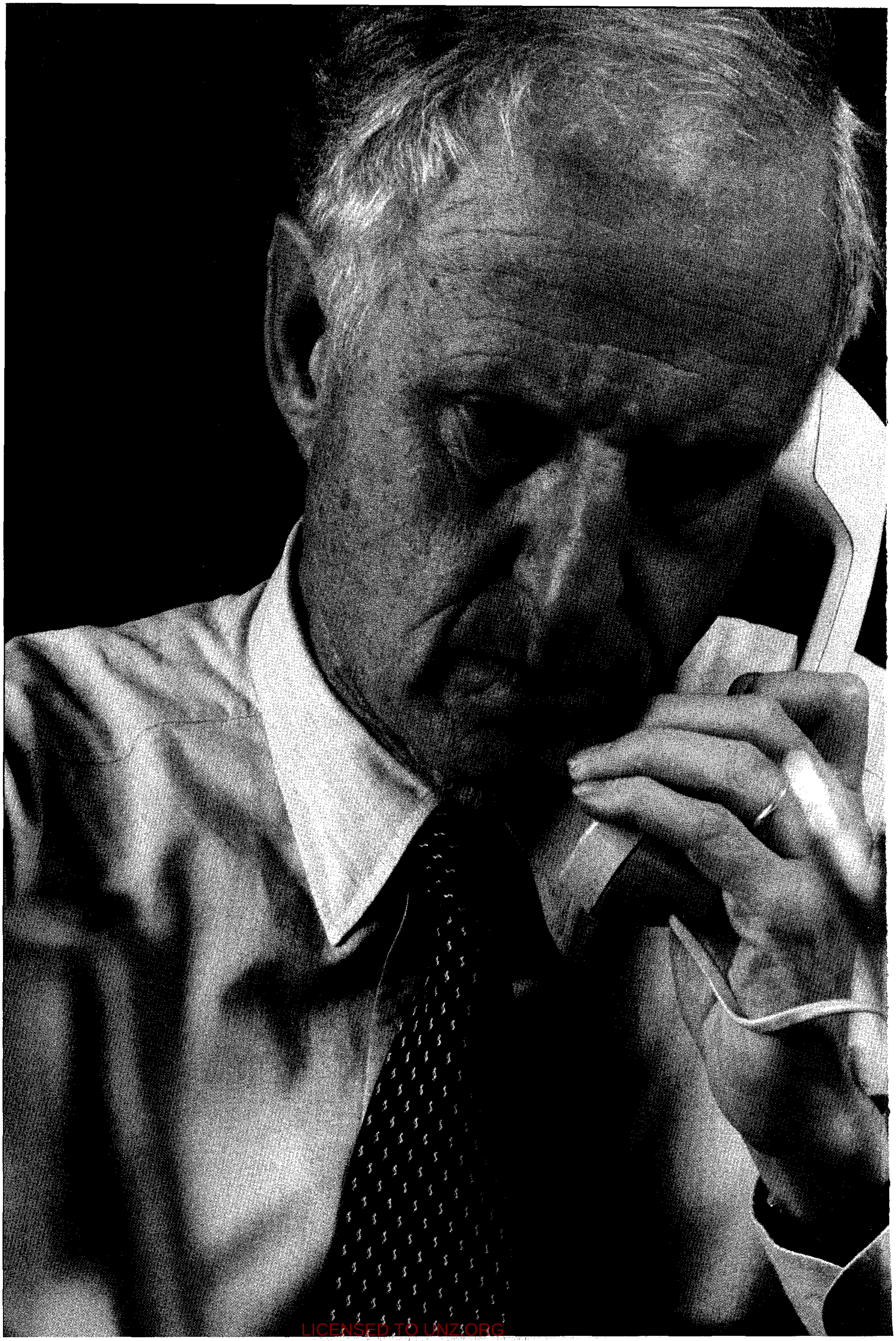


New York

Mr. D.A.

ROBERT MORGENTHAU HAS BECOME THE DOMINANT FIGURE IN NEW YORK'S CRIMINAL-JUSTICE SYSTEM.

Y MICHAEL DORMAN

otographed by Joe McNally Camera 5.

STROLLING THROUGH LITTLE ITALY AFTER LUNCH WITH a friend, Manhattan District Attorney Robert Morgenthau runs into a mobster he recently prosecuted. "Hey, chief, how's crime?" calls out the mobster, who's free on bail. Morgenthau mistakes the man for just another constituent and gives him a careful curbside speech on the city's crime problem. "We're making progress," he concludes. The mobster nods thoughtfully, reassured.

Eight stories above Hogan Place in the Criminal Courts Building, Morgenthau's phone won't stop ringing. The comptroller, Jay Goldin, wants to check the D.A.'s views on the disputed proposal to put a jail near Chinatown. Morgenthau favors it. State Senator Roy Goodman asks about pending judgeship legislation. Morgenthau outlines his position. Ed Koch gets on the line and listens to Morgenthau's pitch for a range of criminal-justice reforms, including measures designed to speed jury selection, toughen prison sentences for bail jumpers, and update the rules covering immunity from prosecution. Impressed by the lobbying, Koch says he'll push Morgenthau's legislative program. The faintest crease of a smile crosses the D.A.'s deadpan face. Then he's on to other business.

A mobster, a mayor—these days, just about anyone who talks to Bob Morgenthau comes away persuaded. This grayest of eminences—the first man to make a national reputation as a federal *and* a local prosecutor—has become the dominant figure in the New York criminal-justice system. Indeed, he may have more behind-the-scenes power than anyone else in the state. He's gotten it by being smart, by building a record for achievement and integrity, and by assembling an astounding network of loyal friends and colleagues (page 30). He's also gained power by not being afraid to use it. "You don't become a judge if Bob Morgenthau doesn't want you," said one insider. "He's a secret czar."

The secret czar raised his orb last year when he led a bitter, ultimately successful battle with the state's chief judge, Lawrence Cooke, over Cooke's plan to reorganize the courts. Probably no one but Morgenthau could have pulled off that victory. And probably no one but Morgenthau—whose great-uncle was chief judge—would have tried.

Morgenthau, 63, has spent a lifetime close to power—celebrating New Year's at the White House as a young man, mixing mint juleps for Winston Churchill at his family's upstate farm. The Kennedys, whom he'd known as a boy during summers on Cape Cod, gave him his boost into public office. He was with Bobby Kennedy when word arrived of President Kennedy's assassination. His links to the Democratic party remain strong, and the Morgenthau name will almost certainly come up for a top job if a Democrat is elected president in 1984. The name comes up outside politics too—he and his wife, the writer Lucinda Franks, are social figures around town.

Still, for all his experience with power and celebrity, Morgenthau remains strangely elusive. Friends talk about his warmth and wit, and there are stories about a chorus-girl routine he likes to perform. But in two races for the governorship he was a disastrous campaigner, distant and dull. He's so absentminded that he's been known to show up at the office wearing one brown shoe and one black, yet aides say he has an acute mind for the details of investigations. And though he's a general in the war on street crime in Manhattan, he spends his weekends as a gentleman farmer.

WHATEVER ELSE HE MAY BE, MORGENTHAU IS clearly a man of habit. During a half-dozen recent interviews in his office—a room cluttered with couches, chairs, and files—Morgenthau consistently chose to sit at a long conference table opposite his desk. On each occasion, he tipped the chair back at a precarious angle, rested his right foot against the tabletop, fumbled momentarily for a book of matches, then lit a Te-Amo cigar before beginning to answer questions.

Morgenthau is a wiry man who stands six feet tall but somehow looks shorter. His once brown hair is now mostly gray. He has a narrow, angular face and dark-blue eyes framed by tortoiseshell glasses that make him appear a bit owlish. Years ago, some people used to say he looked like the Wally Cox television character, Mr. Peepers.

"My family background certainly had an impact on my decision to go into public office," he said one afternoon. Of course, given the records of public service on both sides of his family, it would have been a shock if he had *not* gone to work for the government.

His grandfather Henry Morgenthau made a fortune in New York real estate and was appointed ambassador to Turkey by Woodrow Wilson. Bob Morgenthau's father, Henry Morgenthau Jr., opted as a young man for life as a farmer. He bought a 900-acre spread in East Fishkill, in Dutchess County, and ran it as a working farm (part of which Bob Morgenthau still operates today). More important, Henry Morgenthau Jr. became a close friend and political associate of a neighbor, Franklin D. Roosevelt, who later named Morgenthau treasury secretary. Bob Morgenthau's mother was the niece of Herbert Lehman, the New York governor and senator, and Irving Lehman, the chief judge of the state Court of Appeals.

Robert Morris Morgenthau was born in New York on July 31, 1919, and spent much of his youth on the family farm. He was educated at Deerfield and Amherst, where he met his late first wife, Martha, who was a student at Smith. After graduation, in 1941, he went immediately into the navy and during World War II saw heavy combat aboard destroyers in the Mediterranean, Atlantic, and Pacific. Shore leaves at home returned him to a vastly different world.

"Ever since I was a kid, I'd been exposed quite a lot to President Roosevelt," Morgenthau said. "He used to like to come down to the farm. Or else we'd go to the White House. We always spent New Year's Eves at the White House and election nights at Hyde Park. There'd be a lot of people around on election nights—Sam Rosenman, Harry Hopkins, Averell Harriman. But on New Year's Eves there'd be very few. We'd just sit around and talk, then eat a fairly late dinner. The president always toasted the United States at midnight. Then my father would toast the president. Then the president would toast my father."

Once, when Morgenthau was home on leave, Winston Churchill was visiting the Roosevelts at Hyde Park. Roosevelt took him to see the Morgenthaus. Bob Morgenthau served as bartender. "I used to make him mint juleps," Morgenthau said. "Churchill had never had a mint julep, so I mixed up a batch. Churchill had the reputation of being a drinker, and maybe he was. But he didn't show it that day. Perhaps he was on his good behavior. He muttered something about 'the potency of American bourbon' and nursed that one mint julep the whole time he was there—just taking a little sip now and then."

Another time, Mrs. Roosevelt invited King George VI and Queen Elizabeth to Val Kill, a cottage she owned near Hyde Park. "My family and I were asked to come over, and I did some of the cooking," Morgenthau said. "Mrs. Roosevelt said she was going to serve hot dogs. Some of the government people were aghast. They kept telling her, 'You can't serve hot dogs to the king and queen of England.' But she was adamant. She said, 'I always serve hot dogs at the cottage, and if they're good enough for everybody else, they'll have to do for the king and queen.' So we cooked them. To tell the truth, the king and queen really seemed to enjoy them."

Morgenthau was impressed by the restrained manner of the royal couple. "I really liked the way the queen waved at people," he said, demonstrating with a genteel hand motion. "I can remember practicing waving the way she did." It would be several years before he had occasion to put what he'd practiced into use.

WHEN CHURCHILL VISITED, YOUNG MORGENTHAU MADE THE MINT JULEPS.

After the war, Morgenthau enrolled at Yale Law School, completing the three-year course in two years. He then joined the New York law firm of Patterson Belknap & Webb and worked as a litigator and corporate lawyer for thirteen years. He also became active in Democratic politics, however. And when John F. Kennedy ran for president, in 1960, Morgenthau joined the campaign team. After his election, Kennedy appointed his old friend to the choicest federal prosecutor's job in the country—U.S. attorney for the Southern District of New York.

MORGENTHAU QUICKLY MADE A NAME FOR HIMself by running off a string of convictions in significant corruption, racketeering, and white-collar-crime cases.

His style, say the people who've worked with him, is to play an extremely active role—more so than many other chief prosecutors—in the daily, nuts-and-bolts work of investigations. "He often read the F.B.I. reports before they went to the assistants handling the cases," said Federal Judge Pierre Leval, who worked with Morgenthau in both the U.S. attorney's and the D.A.'s office. "Frequently, we'd arrive in the office at eight o'clock in the morning and find a message to call Bob immediately. He'd say something like 'The flower shop.' We'd say, 'What flower shop?' He'd say, 'Don't you remember? About four months ago, we had an F.B.I. report that this flower shop [mentioned in a new report] was a front for some criminal enterprise.' He had a better grasp of your case than you did."

Morgenthau's good record and his friendship with the Kennedys soon propelled him to bigger things. In 1962, the Democratic State Convention—looking for a new face to challenge the incumbent, Nelson Rockefeller—made Morgenthau the party's candidate for governor. His campaign was a disaster. His public appearances were awkward, his speeches wooden, his television image withdrawn. Rockefeller swamped him.

Morgenthau had resigned as U.S. attorney to make the race, but President Kennedy reappointed him after the election. On November 22, 1963, Morgenthau and his aide, Silvio Mollo, were meeting at the Justice Department with Robert Kennedy and other federal prosecutors. At the noon break, Kennedy invited Morgenthau and Mollo to join him for lunch at Hickory Hill, his home in McLean, Virginia.

The three men and Kennedy's wife, Ethel, gathered around a table set beside the backyard swimming pool. As Morgenthau spooned a bowl of chowder, his eye was caught by a man in a painter's cap who had been working on a new wing for the Kennedy home. The man was listening to a transistor radio as he worked. Suddenly, he came over to the pool and said something hard to understand. "I thought he said, 'The president's been shot,' " Morgenthau recalled. "I heard it, but it didn't totally sink in. Just then, the phone near the pool rang. Ethel answered it and told Bob that J. Edgar Hoover was calling. Bob talked to him for a minute, then hung up. His jaw sort of sagged. Bob said, 'Jack's been shot!' Then he covered his face with his hand."

Ethel Kennedy rushed to her husband. Morgenthau and Mollo slipped into the house. Later, they paid their respects and unobtrusively returned to Washington.

In 1966, Lyndon Johnson reappointed Morgenthau to an additional four-year term. When Richard Nixon was elected president in 1968, Morgenthau—contrary to tradition—did not automatically submit his resignation. He still had two years to go on his term and wasn't about to be cut short. His action created an extraordinary situation: A president of the United States was seemingly powerless to remove an official subject to presidential appointment.

The curious tug-of-war continued for almost a year, with Nixon and Justice Department officials placing all manner of obstacles in Morgenthau's path. In December of 1969, Attorney General John Mitchell officially called for Morgenthau to resign. He refused. Editorial cartoonists had a field day with the battle of wills (some of their original sketches still hang today on Morgenthau's office walls). Nixon simply designated a successor, Republican Whitney North Seymour Jr., as if Morgenthau's office had been vacant. Morgenthau finally resigned. His reputation as a prosecutor was untarnished, however—earned by convictions over defendants like former Tammany Hall boss Carmine De Sapio; James Marcus, a close friend and aide of then mayor John Lindsay; and Mafia political fixer Antonio "Tony Ducks" Corallo.

A year later, he announced that he would run again for governor, but then withdrew. Four years after that, despite his dismal campaign record, he set his sights on another elective post—a prosecutor's job that had been celebrated in books, movies, and on television.

The lofty reputation of the Manhattan D.A.'s office started with Thomas E. Dewey, whose career as a racket-busting prosecutor during the Murder Inc. era put him on the road to the governorship and two Republican presidential nominations. It continued with Frank Hogan, who served 32 years as D.A. and established a remarkable record of fair, professional, non-partisan administration.

In late 1973, shortly after winning election to his ninth term, Hogan resigned because of illness. (He died the next year.) Governor Malcolm Wilson named a former Hogan assistant, Richard Kuh, as interim D.A., and the next year Kuh and Morgenthau faced off in a bruising campaign. This time, Morgenthau won. He took office in 1975, and he's been there (with easy re-elections in 1977 and 1981) ever since.

IT'S A JOB HE PLAINLY RELISHES. ON A TYPICAL RECENT day, the Manhattan D.A. woke at 7 A.M. and jogged in Central Park near his Park Avenue apartment. At 8:30, he attended a meeting with presidents of the city's largest department stores to discuss shoplifting problems. Back in his office, he huddled with aides before conducting a 10:30 press conference on indictments accusing landlords of fraud. He interviewed two job applicants during the afternoon (the office gets about 3,000 applications a year for 25 to 50 vacancies), conferred with assistants on a problem case, handled other office chores, and left at 7 P.M. for a bar-association meeting. On evenings when he does not attend meetings, Morgenthau is usually home by eight. He takes work home with him every night and weekend, but does not always do it. "Just a security blanket," he said.

How good a D.A. has he been? Measuring the accomplishments of a prosecutor is never easy, and in Morgenthau's case the matter is further complicated by the fact that he's both powerful and popular. It's hard to find people to go on the record criticizing the job he's done; many who do are products of the Hogan era and may be registering a certain nostalgia for the old days.

But most of Morgenthau's occasional critics give him high marks for innovation, efficiency, and leadership—even by the formidable Hogan standards. Operating on a budget of approximately $20 million, Morgenthau's 300-lawyer office last year handled over 91,000 cases, of which 9,100 produced felony indictments. The conviction rate in the felony cases was 90 percent—up from 69 percent in the year before Morgenthau took over as D.A. Almost three-fourths of those convicted were sentenced to terms in state prison or city jail, with the average state-prison sentence running from a minimum of three to a maximum of seven and a half years.

In 1950, Hogan's office obtained 2,168 convictions in State Supreme Court; it obtained 1,460 in 1960 and 3,827 in 1970—

'Secret czar': *The Manhattan district attorney with some of his staff assembled at their lower-Manhattan offices.*

The Old-Boy Network

OVER THE YEARS, FIRST AS U.S. ATTORNEY FOR THE SOUTHERN District of New York and now as Manhattan district attorney, Robert M. Morgenthau has been a virtual one-man academy for the criminal-justice system. Those who have worked with him make up an honor roll of influence. Two alumni groups have sprung up: the Hogan-Morgenthau Associates, consisting of present and former assistant D.A.'s (some of whom worked only with Hogan), and the Robert M. Morgenthau Association, a parallel club of onetime aides in the U.S. attorney's office. A partial roster of the two groups includes: Michael Armstrong, former chief counsel to the Knapp Commission investigation of police corruption; lawyer Tom Baer; John Bartels Jr., first director of the U.S. Drug Enforcement Administration; former Watergate prosecutor Richard Ben-Veniste; Federal Judges Robert Carter, Pierre Leval, Charles Sifton, Abraham Sofaer, Robert Ward, Whitman Knapp, and, in New Jersey, Herbert Stern; former special prosecutor Paul Curran; trial lawyer Peter Fleming Jr., whose courtroom victories include his defense of former attorney general John Mitchell against charges resulting from the Robert Vesco affair; Special Narcotics Prosecutor Sterling Johnson; David Dorsen and Terry Lenzner, former attorneys for the Senate Watergate Committee; U.S. Attorney John Martin Jr., of New York, and former U.S. attorney William Gray, of Vermont; Police Commissioner Robert McGuire; Family Court Judge John Pollard; Criminal Court Judges James Starkey, Jeffrey Atlas, Alan Broomer, George Roberts, Irving Lang, John Collins, Daniel Fitzgerald, Michael Juviler, Aloysius Melia, and Joan Sudolnik; Congressmen Charles Rangel and Theodore Weiss; State Supreme Court Judges Lawrence Bernstein, Eric Toppin, Edwin Torres, and Burton Roberts; Civil Court Judges John Bradley and Richard Lane; District Attorneys Carl Vergari, of Westchester, and Kenneth Gribetz, of Rockland County; former city investigation commissioner Stanley Lupkin; Legal Aid Society executive director Archibald Murray; Edwyn Silberling, former chief of the Justice Department Organized-Crime Section; and special nursing-home prosecutor Arthur Weinstein.

Last month, Senator Alfonse M. D'Amato recommended the city's criminal-justice coordinator, John F. Keenan, for a vacant federal judgeship. Keenan, too, is a Morgenthau alumnus.

a total for those representative years of 7,455. Last year alone, Morgenthau's staff won 6,133 convictions—a sign, in part, of the crime explosion. Though some former Hogan aides claim that Morgenthau permits too many defendants to plead guilty to reduced charges, the statistics indicate that Morgenthau's record is actually better than Hogan's. In 1950, for example, Hogan's office permitted 1,452 people accused of felonies to plead guilty to misdemeanors. Last year, Morgenthau's prosecutors approved misdemeanor pleas in only 239 cases.

The office Morgenthau took over in 1975 was far from the model of efficiency he had expected. Hogan's long illness and the uncertainties created by Kuh's interim status had contributed to a lack of organization and direction. Morale had deteriorated. Even some of the basic necessities were lacking. Many assistant D.A.'s did not have telephones. They shuttled constantly from room to room to make calls.

"There was a serious financial problem, among other problems, when I arrived," Morgenthau said. "The office's annual appropriations for investigations and some other work had already been spent after six months." Although the ability to find and manage money may not rank high in the public perception of a D.A.'s assets, Morgenthau's top aides invariably mention it. His success at getting funds has made possible everything from salary increases to new law-enforcement projects, such as establishment of a videotape unit to photograph crime scenes, record witness interviews, and film undercover operations.

One of Morgenthau's first innovations on becoming D.A. remains among his most controversial. He completely restructured the office. Under the "horizontal" system that had been in effect since Tom Dewey's time, a different prosecutor handled each stage of the case from arrest to trial. Because only experienced prosecutors dealt with the trial, the system had its advantages. But it also meant that one case might move through half a dozen attorneys.

Morgenthau recast his staff from top to bottom, making his the first major state prosecutor's office in the country to convert to a vertical system of assigning cases. If a case is serious enough to prosecute in State Supreme Court, the assistant D.A. who initially evaluates it sticks with it from start to finish—interviewing witnesses, presenting evidence to a grand jury, dealing with the pre-trial proceedings, and then handling the plea negotiations or trial. The new system has some clear advantages—principally speed. The average felony case now takes about 18 weeks from arraignment to final disposition, as opposed to 32 weeks under the old system. Conviction rates, as well as lengths of sentences, have risen.

But some former prosecutors think the system results in inexperienced lawyers' taking on major cases. "Under Hogan, it took us three or four years before we tried felony cases," said Richard Uviller, a Columbia Law School professor who headed the Appeals Bureau in Hogan's office. "Some of Bob's assistants are trying felony cases within a year of graduating from law school. If you talk to judges, they'll say Bob has untrained assistants who frequently exercise poor judgment."

Several Manhattan Supreme Court and Criminal Court judges did in fact raise that complaint, but none would speak for the record.

Uviller cited another criticism, one frequently voiced by the police. "The cops think Morgenthau's office is just interested in numbers"—convictions—"and will agree to accept pleas to reduced charges just to pad the numbers," he said.

Morgenthau vigorously denied the charge. "In the last year, 84 percent of the people who pleaded guilty did so to the top count [the most serious possible charge] or one count lower," he said.

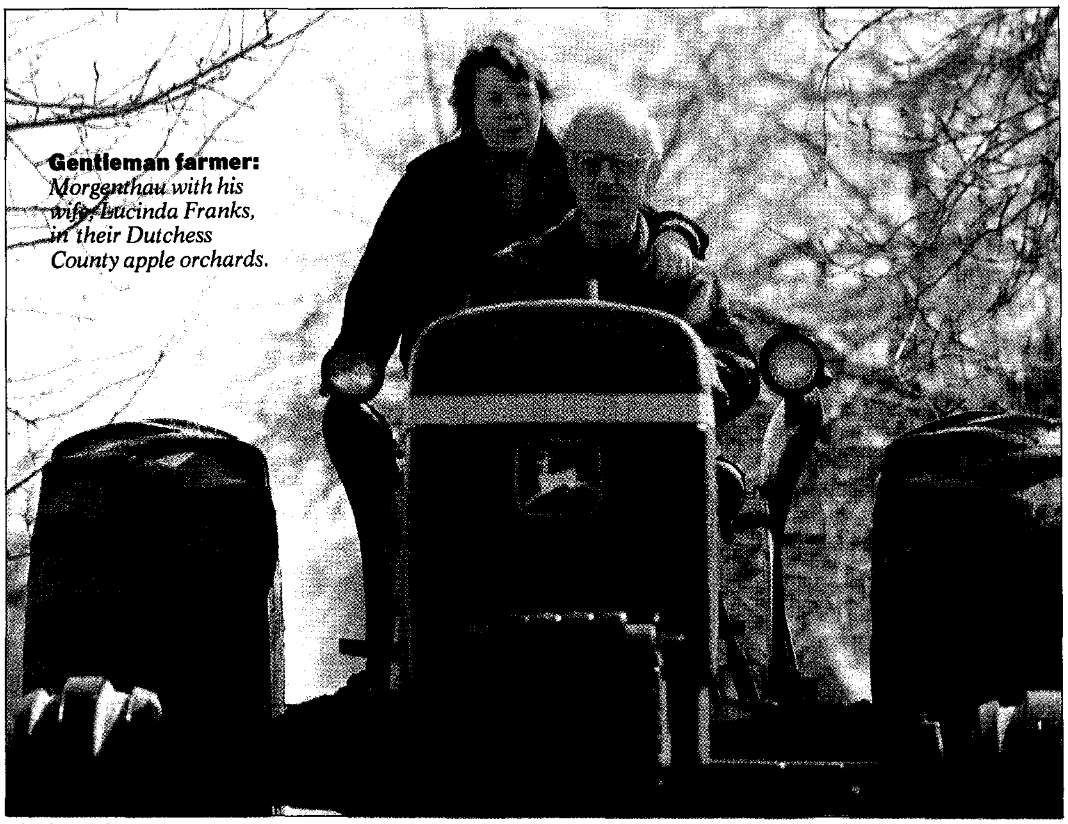
Of the innovations he's introduced, Morgenthau is particularly proud of the Career Criminal Program. Under it, a large, experienced corps of prosecutors, investigators, and support staff concentrate on getting repeat offenders off the streets.

"Our statistics show that 6 percent of the criminals commit 28 percent of the crimes," Morgenthau said. "One guy can commit 20 to 30 crimes a week. When the word gets out that the Police Department and the D.A. are going to get after you, that's going to discourage crime. In the last year [in Career Criminal Program and other cases], we've sent 2,500 people to state prison and 7,500 to city jail. That's 10,000 people; it's got to have some impact."

Overall, of course, crime has continued to rise during Morgenthau's tenure. In 1975, Morgenthau's first year as district attorney, police reported 152,744 felonies in Manhattan. By last year, the figure had risen to 198,651. But murder and manslaughter cases were down from 648 in 1975 to 499 last year, as were forcible rapes (from 1,248 to 877), felonious assaults (from 8,578 to 7,487), and burglaries (from 51,703 to 45,379). The biggest jump in reported offenses came in nonviolent larcenies, particularly automobile thefts.

The Manhattan crime rate actually dropped last year—part of a 5.1 percent citywide decline—and Morgenthau points to that reduction as evidence that the corner has been turned. "I don't mean we don't have a serious crime problem anymore," he said. "We do, but we're moving on it."

He's won some celebrated cases in his seven years, in-



Gentleman farmer: *Morgenthau with his wife, Lucinda Franks, in their Dutchess County apple orchards.*

cluding the case against Jack Henry Abbott for the murder of Richard Adan (in July of 1981), and against Craig Crimmins for the murder of violinist Helen Hagnes Mintiks, at the Metropolitan Opera (in July of 1980). One well-known case that he lost was the prosecution of Allen Curtis Lewis, who was accused of pushing music student Renee Katz in front of a subway train, which cut off her hand.

As D.A., Morgenthau has focused on violent crime, but he hasn't left white-collar crime entirely to the feds. For example, he's president of the Leviticus Project Association—an organization of investigators and prosecutors from seven states who have banded together to fight crime in the coal industry. In one typical case arising from the project, Morgenthau's prosecutors last month convicted six defendants of carrying out a $40-million fraud in the sale of limited partnerships in coal-mining ventures. And Morgenthau directed the prosecution of financier Sandra Brown, who was sentenced to fourteen years in prison for defrauding the federal government and five lending institutions of more than $10 million.

At times, Morgenthau's federal experience has come in handy in the D.A.'s office. A case in point:

Three years ago, Morgenthau's office came up with evidence that former C.I.A. agent Frank Terpil and adventurer George Korkala were running guns. Investigators posing as Latin-American revolutionaries won the confidence of Terpil and Korkala and arranged to buy 10,000 machine guns. But to conclude the deal, the investigators were told, they would have to go to London.

THE D.A. IS PROUD OF GETTING CAREER CRIMINALS OFF THE STREET.

Morgenthau was thus presented with a delicate problem. Local investigators don't routinely go overseas on undercover assignments. That work is usually left to federal agents, and even they have to make complex arrangements with embassies and foreign law-enforcement officials. Nonetheless, Morgenthau decided to plunge ahead.

"I called a deputy to [F.B.I. Director William] Webster and asked him to call the 'legat' [legal attaché] at the embassy in London," Morgenthau recalled. "I asked him to have the legat call Scotland Yard and say it was okay to cooperate with our detectives." The F.B.I. official agreed, and cooperation was quickly obtained from both the U.S. Embassy and Scotland Yard.

At the last minute, however, as the two detectives were about to leave for England, Morgenthau ordered one of them to change plans and fly to Paris first. The detectives and Morgenthau's assistants were initially puzzled by the order. But Morgenthau wanted to create a small charade.

Underworld figures like Terpil and Korkala "know agents have to wait for all kinds of clearance on trips, especially foreign trips," Morgenthau said. "Orders have to be cut, that sort of thing. They know that agents can't change their travel plans at the last minute without all sorts of complications. So I figured that if we changed one detective's original destination from London to Paris, that would throw them off—make them think that these couldn't be law-enforcement officers."

Terpil and Korkala did check on the investigators' travel arrangements, and the detectives went on to make the deal to buy the 10,000 machine guns.

Terpil and Korkala were arrested, indicted, and released (over the objections of Morgenthau's office) on $100,000 bail each. Just before their scheduled trial, they jumped bail and disappeared, setting off an unusual trial *in absentia*. The prosecution produced testimony that the two men had dealt in everything from sophisticated assassination weapons to poisons and explosives. They were convicted and sentenced in their absence to long prison terms. Korkala was captured in Madrid and recently returned to New York. Terpil is still at large.

DESPITE HIS LOW-KEY STYLE, MORGENTHAU HAS gotten into some angry public scraps during his years as a prosecutor. Several of the most notable were with Roy Cohn. Twice when Morgenthau was U.S. attorney, he brought Cohn to trial on criminal charges—first accusing him of obstructing justice in a grand-jury investigation of a possible securities swindle and later of paying a bribe on behalf of a corporate client. Cohn was acquitted in both cases, and claimed that Morgenthau was out to get him. He said the vendetta resulted from Morgenthau's distaste for Cohn's past service as counsel to the late Senator Joseph McCarthy and, more specifically, as counsel to a Senate committee that had condemned a number of decisions made by Morgenthau's father while he was treasury secretary. Cohn went so far as to write a book, *A Fool for a Client: My Struggle Against the Power of a Public Prosecutor,* in which he took 192 pages to detail his complaints against Morgenthau.

These days, Roy Cohn not only refrains from criticizing his old nemesis but actually praises his work as D.A. He draws a distinction between Morgenthau's service as a federal and local prosecutor. "Since he became D.A., where he has an awfully tough job with crimes of violence, I have not felt it would serve the public interest for me to continue our feud," Cohn said. "As quietly and effectively as possible, with a very limited budget, he's been doing an able job in that post. So I've consciously refrained from any barb that would revive our old feud. I've had a few dealings with the D.A.'s office [under Morgenthau]. I've found that we were treated just like anyone else—treated very fairly."

WITH HELP FROM HIS ALUMNI, HE CAN MAKE AND BREAK JUDGES.

Morgenthau's strangest public clash broke out last year with the state's chief judge, Lawrence Cooke, the presiding judge of the Court of Appeals (*New York,* April 19, 1982). Soon after his appointment, in 1979, Cooke started provoking resentment among judges, court administrators, and lawyers by assuming unprecedented power. In a well-meaning effort to improve court efficiency, he removed some judges from administrative jobs, juggled others' assignments, and reprimanded still others. Morgenthau was particularly disturbed by Cooke's plan for rotating judges onto the State Supreme Court. Full details of the dispute are complicated, but, essentially, Cooke unilaterally changed the system for temporarily assigning lower-court judges to the shorthanded supreme court. Assignments, Cooke decided, would be based on suggestions from a panel of his own choosing.

That was too much for Morgenthau. He concluded that Cooke's system would put inexperienced, inferior judges on the bench for important criminal trials and relegate highly qualified judges to the lower courts.

"I talked with the chief judge," Morgenthau said. "The bar associations did, too. Nobody could budge him." So Morgenthau filed a suit, which gradually made its way through the lower courts and finally reached Cooke's own court, where Cooke necessarily excused himself from presiding. In view of the importance of the case, Morgenthau decided to argue it himself—his first significant courtroom appearance as D.A.

"We sat down and talked over his prospective argument," said Robert Pitler, chief of Morgenthau's Appeals Bureau. "I remember him saying that Judge Cooke wanted to follow the Constitution but forget about the Bill of Rights. He later used that line in his argument before the court."

Pitler sensed victory during the argument by Cooke's lawyers. "I knew we were winning when I heard our adversaries using computer terms like 'interface,' " he said. "I saw the faces on a couple of judges and said to myself, 'This case is over.' " It was indeed—not only over but decided unanimously in Morgenthau's favor.

Morgenthau's dominance of the criminal-justice system was established long before his victory over Cooke, however. Tapping frequently into his alumni network, Morgenthau is able to influence law-enforcement legislation and fashion statewide crime-fighting policy. He can make judges, and sometimes even break them. Last year, for example, the Manhattan D.A. publicly assailed Criminal Court Judge Alan Freiss after it was revealed that Freiss had used a coin toss to determine the length of a pickpocket's jail term. (Freiss was the judge who had earlier called for a show of hands among courtroom spectators to help him decide another case.) Courthouse sources say pressure from Morgenthau, among others, resulted in the filing of misconduct charges against Freiss by the State Commission on Judicial Conduct. Freiss left the bench to return to private practice. The state commission ruled on March 30 that he should be permanently barred from serving as a judge in New York State.

MANY OF THE D.A.'S WEEKENDS ARE SPENT FAR from public business on his 200-acre farm, which consists mostly of apple orchards. Some of his apples have achieved a certain celebrity. When Ed Koch lost a bet with Baltimore mayor William Donald Schaefer on the outcome of a Yankee-Oriole series, Koch sent a bushel of Morgenthau apples to settle the debt.

Morgenthau is no apple knocker. Not long ago, a friend and fellow farmer, Ben Feder, lost his grape crop and couldn't make wine. Morgenthau suggested that Feder produce a batch of apple wine. Feder tried it, and Morgenthau insists the result was "pretty good." That was not, however, the unanimous verdict. Morgenthau persuaded the owners of Forlini's, a Baxter Street restaurant frequented by the courthouse crowd, to stock the apple wine. Weeks afterward, the restaurant had sold all of two bottles.

At 36, Lucinda Franks is 27 years younger than her husband. They married in 1977, five years after the death of Martha Morgenthau, the mother of Bob Morgenthau's five children. The current Mrs. Morgenthau worries that her husband is misunderstood. She cited an incident when he was running for D.A. against Richard Kuh and she was a reporter at the New York *Times.* "I didn't even know Bob then," she said. "One of the political reporters at the *Times* told me one day that Kuh and Bob were going to be debating. After the debate, this reporter said to me, 'Morgenthau is really an operator. He wore one brown sock and one blue sock to the debate. He probably thought about that for weeks—trying to look unconcerned.' " After she married Morgenthau, she said, she lived through a sequel. "He called me from the office one day. He said, 'My God, I've come to work with one brown shoe and one black shoe. Could you bring me the other black shoe?' He really is that absentminded."

When talking about her husband, Franks—like a number of others close to Morgenthau—spends much of her time describing what he's not. "People see him on television and think he's very austere," she said. "It's not his medium. He's not 'hot.' But, actually, he's an absolute howl."

Morgenthau's utterly proper public image seems to impel people to try to explain that he's really just a regular guy. Still, Morgenthau's powerful sense of public duty usually gets in the way. Talking about the law at the Albany Law School graduation last June, Morgenthau said, "At our best, we carry forward the ethical and moral traditions of our civilization. We do so as a profession as much as—perhaps more than—any other. What other profession asks, or at least feels that it should ask, with respect to almost every decision, is it just, is it fair, is it right?"

Hardly the stuff of an absolute howl—but that's the side of Bob Morgenthau that has earned him power, loyalty, and a ranking with Frank Hogan as Mr. D.A. ▬

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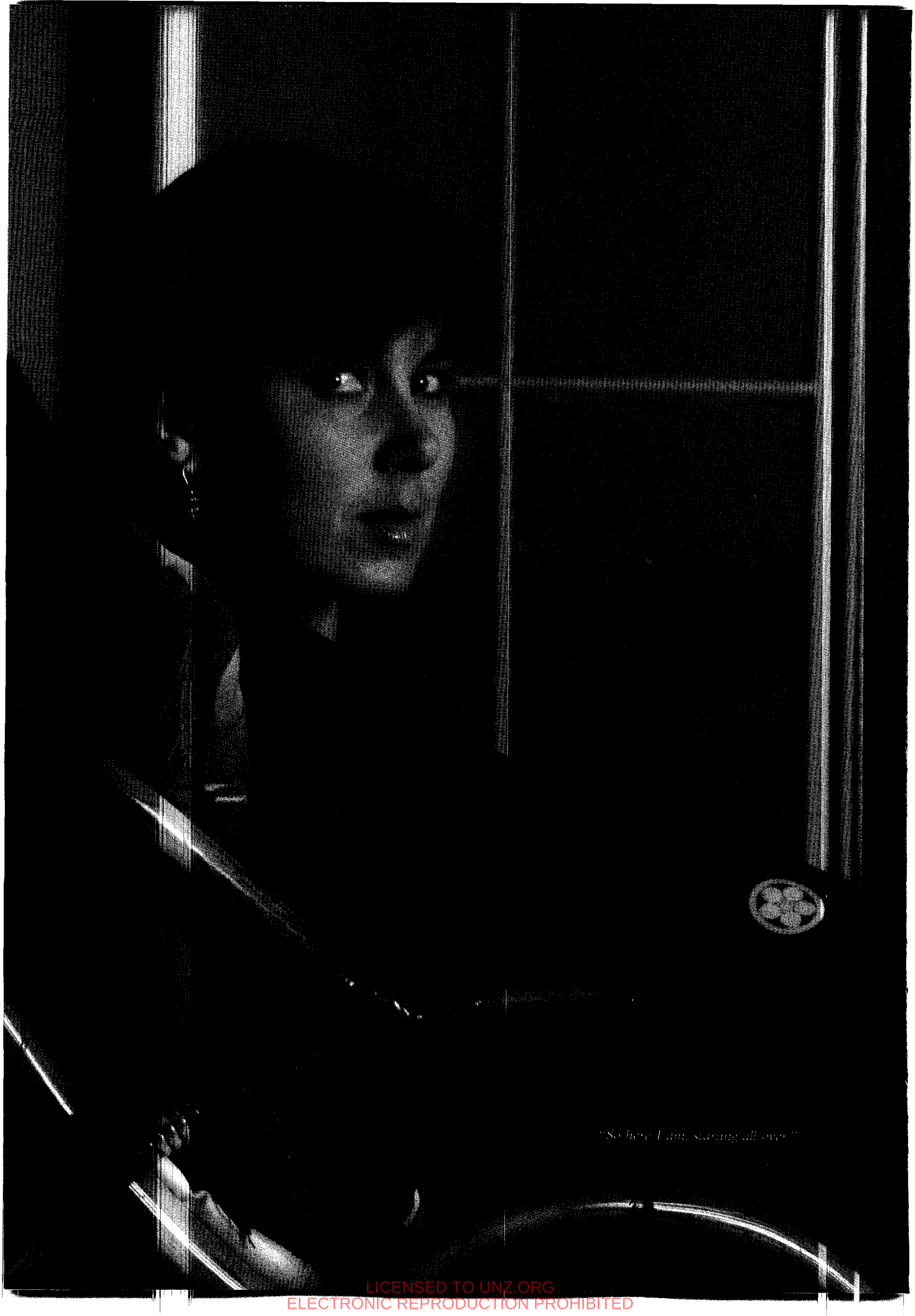


"So here I am, starting all over."

Bonnie Koloc's Manhattan Transfer

By Richard B. Stolley

A singer from Chicago gives it one last try.

Ladies and gentlemen, please welcome a very dear friend of ours and a great singer, Miss Bonnie Koloc.

SHE CLIMBS ONTO THE TINY stage of the Other End, on Bleecker Street. Her hair is dark and short; her face pale, clear-skinned, and pretty; her costume eclectic, a black velvet dress over a lavender nightgown. Bonnie Koloc is nervous. Her band—piano, bass, sax—is new. She has had a touch of bronchitis. There are celebrities in the audience: actress Sandy Dennis with a group including actor John (*Chilly Scenes of Winter*) Heard and, in a corner booth, wearing dark glasses, Bob Dylan. Koloc has known Dennis for years but has never met Dylan. "I know you," he tells her graciously, meaning "about you." Earlier in the day, Bonnie took two tranquilizers to calm her nerves—"so I wouldn't be crabby."

She opens the set with the up-tempo "My Mellow Man." "There ain't nobody can love me like my sweet mellow man." The sax improvises and she sings along, sliding up and down three octaves, more duel than duet. Bonnie wins.

She describes her voice as "somewhere between alto and lower soprano." Her control and clarity are astonishing, her pitch perfect. She is one of the few women working clubs today who can sing a cappella without embarrassment.

Koloc began singing as a child in Waterloo, Iowa, but has never had any formal training. "I learned to sing from Gene Autry, Bing Crosby, and Gregorian chants," she says. In college, she signed up for guitar lessons. "You can play with your elbows," the instructor told her. "With a voice like that, it doesn't matter."

What to do with that remarkable voice has always been Bonnie's problem. "Record companies have difficulty labeling me, figuring out what it is I do," she admits. "They say, 'She's not a folk-singer, not a rock-'n'-roll singer, not a jazz singer.' " She is, in fact, all three, with the range of an operatic mezzo.

Talent is not enough. If it were, Bonnie Koloc would be famous. Onstage or on records, she projects warmth and fragility; once heard, the soaring Koloc style clings to the memory. For years, audiences have remained devoted to her while she survived the kinds of personal and professional crises that would have driven other singers out of the business.

For the past year, Bonnie has been living in New York, trying for the second or maybe the third time to overcome her fears and ambivalence and the savage rivalry of her trade to achieve the prominence that has eluded her. Conquering New York is the first step. It is not easy at eighteen. The odds diminish at 28. At 38, Bonnie's age, the task is awesome. It is now or never; there will be no more attempts to make the big time.

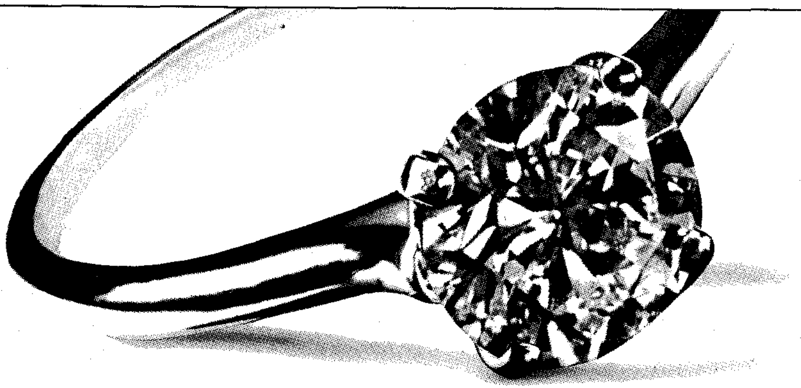
"This is a Paula Lockheart song. She's an excellent writer, from right here in New York." It's "Howlin' at the Moon" ("or is it only a streetlight? My baby's comin' home soon. When he's gone, I just don't sleep right").

BONNIE KOLOC IS A MAJOR STAR in Chicago. She has performed in all the big clubs, at the Auditorium Theatre, at Ravinia; her name has instant recognition among Chicagoans living in New York. For a decade or so, 1970 to 1980, she was on the brink of national fame. She toured the United States and Great Britain, opened for the Eagles, Gilbert O'Sullivan, Dan Fogelberg, Gordon Lightfoot. She made seven albums, five for a company called Ovation, which has disappeared, and two for Epic, a division of CBS. One of her songs, "You're Gonna Love Yourself in the Morning," was what the business ironically calls a "turntable hit," heavily played on the radio but never promoted well or distributed properly to the record stores.

She moved to New York twice in that decade, intent on staying and working. In 1980, she sang at Michael's Pub and got fine reviews. John Rockwell, of the *Times*, referred to her as "an unusually talented singer who has never quite been able to transcend her regional success." Rex Reed wrote that "she has awesome control, directness, and an uncluttered purity that grew on me like moss." It would have been the right time to sink roots in Manhattan; Bonnie returned to the Midwest. "I wasn't real together," she says.

Five years earlier, the love of her life, well-known Chicago photographer Curt Cole Burkhart, had died at the age of 34. His death devastated her, and even today a shadow crosses her face when he is mentioned. In 1980, she explains, "all

Photographs © 1983 by Lynn Goldsmith/L.G.I.



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“. . .By 1975, Koloc’s whole life began to unravel. . .”

of Curt’s photographs were still in my house. I didn’t know where I would put them if I moved to New York. I was the lion at the door.”

“Crazy Mary” is a poignant song about a town eccentric. “Kurt Vonnegut wrote a friend of mine to tell Bonnie not to tell anyone in New York where in hell she comes from, because nobody there cares. I’m going to tell you anyway. I come from a kingdom called Iowa. Actually Koloc is not really my name. It’s Kolocova, and I’m Trashmanian. When I was a little girl, I was stolen right out of my buggy in front of Woolworth’s in downtown Waterloo, Iowa.”

The Gypsies weren’t real, but a fantasy life was. The Koloc family lived in a cinder-block house just outside town, with no indoor toilet; they bathed in the sink. Her mother and father split up when Bonnie was twelve. Her memories of that time are mostly grim. “At home it was so unhappy,” she recalls, “that I always wanted Gene Autry to come and take me away. I loved Gene Autry. The Virgin Mary may have appeared to the children of Fátima, but at my window it was Gene Autry.” Bonnie had a brother, now dead; otherwise she was a solitary child. “I remember the first time I slept overnight at a friend’s house—people we’d known forever. I went into hysterics, and they had to take me home. I was about ten. I never wanted to leave home. I think if you can’t trust those very close to you, then you trust the place.” The memory helps to explain why she has been so cemented in the Middle West, and so reluctant to risk the possible loneliness of New York.

The next song is “Oh How I’d Move You/Good Times,” written by Koloc herself. She has written maybe 25 songs, and a few have been recorded by other artists.

She began singing professionally in the Cypress Lounge, in Cedar Falls, Iowa, for $20 a night. While studying art at the University of Northern Iowa, she performed “with go-go girls and at firemen’s meetings and earned a whole bunch of money.” Academically, her success was mixed: six credit hours of A (all for oil painting), seven hours of F. “I had a terrible time as a student. I had no discipline. I was distraught and depressed.”

“No,” a friend who had moved to Chicago said, “you’re just bored. Get your ass to Chicago.” She rode the Illinois Central east and arrived in the midst of the 1968 Democratic-convention riots “with saddle shoes on and all my underpants stuck in my guitar case.” She found work immediately, moved from bar to bar, and wound up at the Earl of Old Town, the place with which most Chicagoans associate Bonnie Koloc (and where her friends Steve Goodman and John Prine performed). She also appeared at Mister Kelly’s, then the most prestigious club in Chicago; Streisand sang there on her way up.

“The first half of the seventies,” Bonnie says, “were a very hot time for me. I was making records for Ovation. I did the Dick Cavett and Mike Douglas shows. I did concerts. After turning down commercials for years, like a dummy, I made them for United Air Lines, Kellogg’s, and Dial soap. The United commercial was a beauty. We made it in Hawaii and in San Francisco, among the seals. I sang ‘Mother Country,’ and my nose got so cold it turned red and had to be warmed up with a light bulb.”

At the Other End: *Astonishing control and clarity.*

By 1975, things began to unravel. Burkhart had suffered from heart disease for years. One morning she found him dead in a boat on the Tippecanoe River in northern Indiana, where he had gone fishing. They owned a cottage nearby. “When Curt and I were together,” she says, “I felt strong. I could deal with the music business, with lawyers, with people who didn’t return my phone calls. We somehow supported each other.”

Bonnie was having problems with her record companies. It took a lawyer eighteen months to extricate her from her contract with the failing Ovation label. She signed with Epic, and it dropped her after two albums. She wasn’t commercial enough. She signed and lost managers, including the big C.M.A. (Creative Management Associates). “I felt no one was interested in me anymore,” she says, “that all the doors had closed, that I had failed. I was sort of crazy at the time. I put up 40 jars of wild-grape jelly. I hate jelly.”

“Blackbird (Singing in the Dead of Night)” is the fifth number. “Take these broken wings and learn to fly. . . . Take these sunken eyes and learn to see.”

In 1979, she took virtually the entire year off. “I went to the country and dug my garden. It was the only thing that made sense. I went catfishing, ate nothing but fresh vegetables, lost twelve pounds, and I got strong again.”

She thought about quitting the business, but knew she would be miserable without one last assault on Manhattan. She reviewed her career. “In this business, if you stick to your guns and make it, then you’re respected as a real artist who didn’t sell out. If you don’t make it, then you get a reputation as being stubborn and difficult.” She knew she had to “do what I had to do.” Bonnie also contemplated her dealings with managers, agents, record-company executives, other musicians. “I have always been loyal to people who have not really been good for me,” she says. “I have never been ruthless enough. You should not stay with people who can’t help you. You have to cut them off. I could never do that. It must be a middle-western thing.”

She decided she would continue singing as she had, teach herself a little ruthlessness, and head for New York. After a few false starts, she arrived last year with seven trunks of dishes, two

"...'New York's like Everest. You have to try it'..."

trunks of Iowa quilts, and a nine-year-old dog, part dachshund, part schnauzer, named Mr. Biscuit. She sublet a friend's apartment in Gramercy Park. "So here I am," she says, "starting all over."

Bonnie sings "Just Keep It to Yourself." She is smiling now, more relaxed. "This is the first time the band and I have ever worked together," she says, and smiles fondly at the three musicians. "I think I'm probably wonderful to work with"—a gentle sarcasm creeps into her voice. "I bring in charts written on pieces of college notepaper, and say, 'Okay, let's do it this way.' " Bob Dylan still lurks in the corner booth; surprise. He had said he would have to leave to hear friends at the Lone Star Cafe (it turned out to be Rick Danko and Levon Helm).

ONCE IN NEW YORK, BONNIE had to put together a band. She is a perfectionist, as hard on others as on herself. "My band is part of me," she says. "Basically, I'm a storyteller, and if a horn player is doing solos, it's like somebody talking while I'm telling a story." Her early auditions were depressing. "New York musicians can read well," she said then, "but they aren't very innovative. Take the paper away and they get nervous." But she persisted, got recommendations from friends, went to clubs to hear a few candidates play, and finally settled on Steve Tubin, a shaggy young pianist; balding, thirtyish John Miller on the bass; a craggy older man named Arnie Lawrence on sax and flute.

"This is a song that comes from Chicago. But it pertains to anywhere you're at in the world—Katmandu, New York City, whatever." The song is "Men Are Just Like Streetcars"—"going each and every way, but if you don't get one, there's gonna be another one along right away."

Landing a manager has proved more difficult than putting together a band. "I need someone who will think I'm the best thing since pickles," Bonnie says, "someone who will have visions for me. Then I think things will start rolling. But I need to be working to get a manager." And the truth is that Bonnie has not worked enough since she moved to New York. She's played several times at the Other End; appeared with Dick Clark and Connie Francis at a National Parkinson Foundation salute to Bob Hope, in Miami in late February; was summoned back to Chicago for two weeks at Byfield's, in the elegant Ambassador East hotel. But Michael's Pub wants her to have all new material and a theme before inviting her back.

"I'm not prepared to do that," Koloc says firmly. She also resists launching a canvass of small clubs in the Village. "I don't want to fall into working just *anywhere.*"

An important agent heard her at the Other End and liked her. Bonnie asked about understudying Linda Ronstadt if the singer appeared in *Threepenny Opera* for Joseph Papp, as rumored. The agent—Bonnie pleads that his name not be used—snapped, "You'd have to lose five years and ten pounds." A lifetime in the business hasn't given Bonnie Koloc enough calluses. She was deeply hurt. "Why would he say something like that? Even if he thought it? I couldn't believe he said it."

"I was a cook on a German sailboat in the Mediterranean a few years ago. I didn't know where I was for the whole four weeks, because I didn't speak any German whatsoever. Late one afternoon, three large dolphins began swimming alongside. I climbed up in the bow to watch them." She turns to her band and asks, "Can I have some dolphin music?" The bass player bows a sweet subterranean moan that sounds appropriate. Delighted, Bonnie claps her hands and exclaims, "This is my first gig with New York musicians. They can do anything!" (Her view has obviously changed, a good omen for her sense of feeling at home.) "I climbed up in the bow to sing this song to them." It is "I Drew My Ship"—"I will put my ship in order. I will set it on the sea. I will sail to yonder harbor, just to see if my love's mind is on me."

Koloc is a performer who sings impulsively—to express joy, to explain to a friend how she envisions an arrangement, to subdue insecurity, to build on an already rich fantasy life. She has sung on a hill in Scotland; in front of the Sacré-Coeur, in Paris; on her answering machine ("Back Home Again in Indiana"); for a crippled man in a wheelchair in Wisconsin who carved exquisite decoys; on a boat crossing the English Channel; in Reykjavik, Iceland; on an airliner that had developed engine trouble. She is terrified of flying; her song was "Amelia Earhart's Last Flight."

"Roll Me on the Water" is next, a Koloc original and one of her best known. If she does not sing it when performing in Chicago, the audience is sure to ask. "Roll me on the water, baby. Take me right down to the shore. Roll me on the water, baby. I'd let you take me right down on the floor."

Since Burkhart's death, Bonnie has had an array of suitors, none of whom she has regarded too seriously. Tonight a 23-year-old baritone studying opera, entranced by her voice, will ask to take her to breakfast after the second set. She has an admirer in Boulder, Colorado, a gambler who calls and sends flowers but keeps his distance. Another boyfriend recently moved to California. "I can generally scare anybody away," she says.

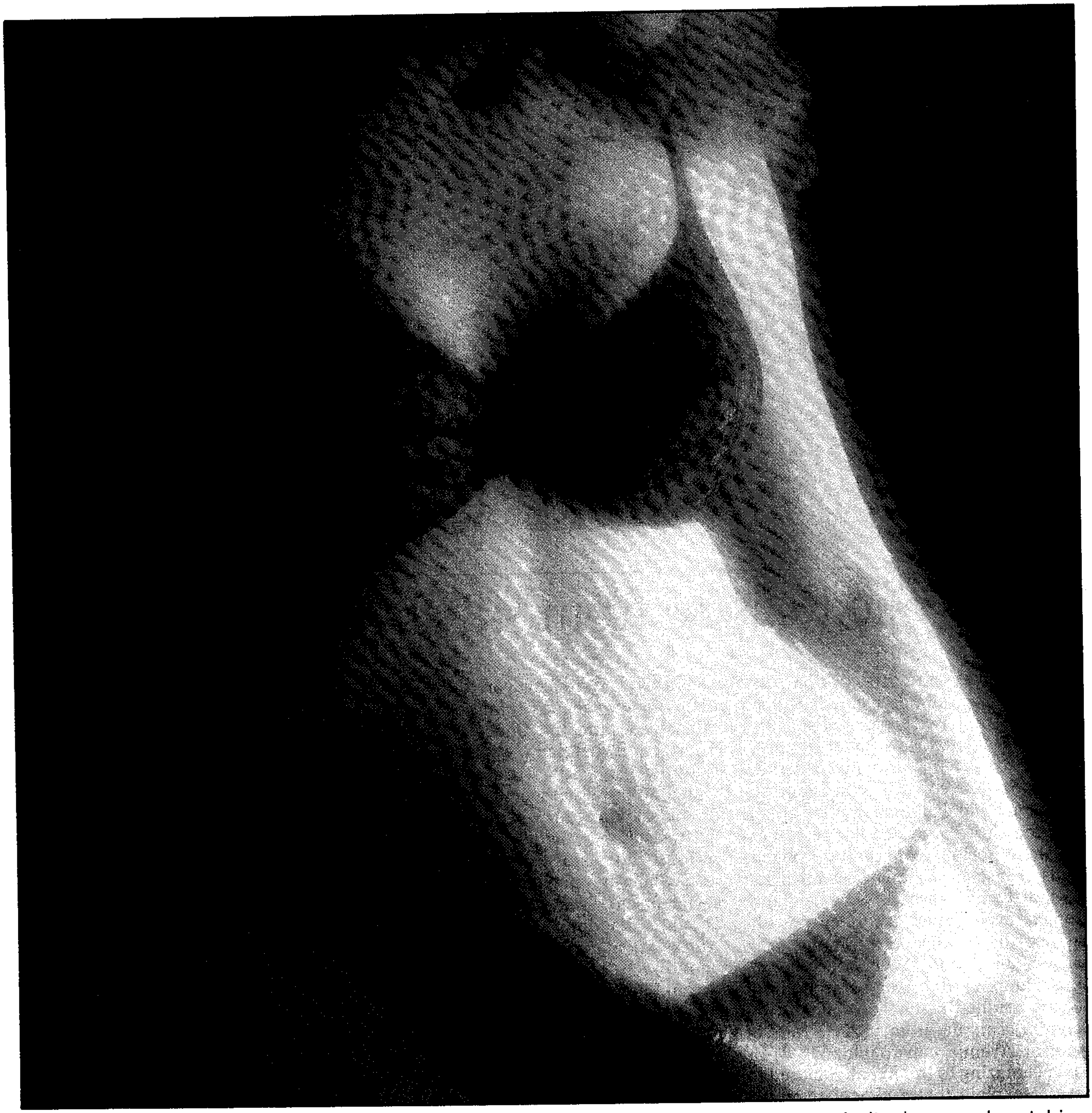
It is the last song. "I wrote this a few years ago for my lawyer. It's called 'With You on My Side.' He's gone. Now I sing it for my audiences, who are the best and the smartest in the whole world. I thank you all. It's really good to work in New York."

It is a tender song, with lyrics like "Through all those darkened days, with all my crazy ways, feeling just like a song so few want to hear"—lines that Bonnie pulled from her own life. After a brief encore, the show is over. Friends crowd into her shabby dressing room to exchange hugs. She confers with pianist Steve Tubin. "The tempo was good," she says. "We need to feel more comfortable. But it wasn't bad for our first set." Pleased, she sits down for a vodka-and-soda with Sandy Dennis and friends. Dylan has left, but has paid her the compliment of staying for most of the set.

FRIENDS AND MUSIC CRITICS have suggested throughout Bonnie Koloc's career that she is ambivalent about success. The New York *Times* cited her "lack of flamboyance." Koloc protests that she does have that fire in the belly—but if so, it often appears banked. Why has she come to New York? "New York is like Everest. If you're a really good climber, you have to try it. I want to know if I am good enough." When she was a little girl in Iowa, Bonnie dreamed of playing Carnegie Hall—more, of filling it. "I got very worried a few years ago when I heard they might tear it down. 'Oh no, you can't.' " She could have opened there for another artist, but turned the job down. It wasn't enough to get there on somebody else's shoulders.

She will take a modest step toward Carnegie Hall on May 12 when she begins a three-night run at a handsome new supper club, Cattails, at Broadway and 97th Street. She will try out some new songs, and as usual is scared. "When I started, it was so much easier. Now, whew. It's goofy after all these years."

Then, this summer, Bonnie Koloc will concentrate on getting a manager, a few bookings, a record company; mostly, Bonnie will stay in Manhattan and concentrate on her career. Right? The answer, as always, is maybe. "It all depends," she says, "on whether the fish are biting in Indiana." ▬



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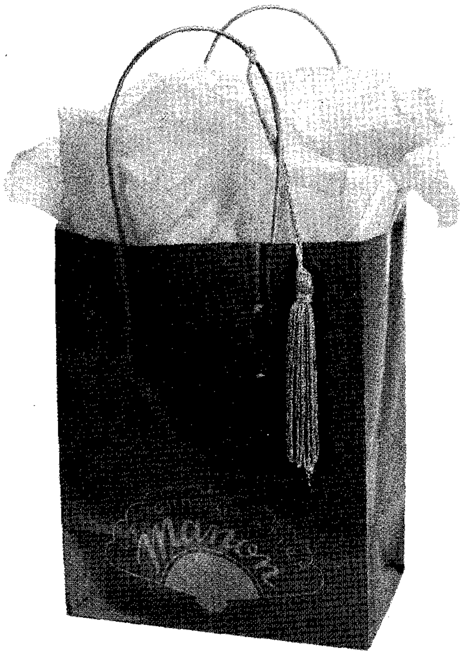

The Chocolate Elite

By Gael Greene

"...We rated candy from 48 shops and a taxi..."

When the cocoa-dust clouds clear, it will be indisputable: The world's Chocolate Powers have invaded New York. Not quite so virulent as the fresh-pasta epidemic or the quality-ice-cream rage, the chocolate siege has swiftly established serious Manhattan beachheads. Teuscher, of Switzerland, made the first benign inroad. Now Belgium, France, even Japan, threaten to unbalance the balance of payments with their $22-a-pound chocolate temptations. Happily, American enterprise will not be truffled with. If Neuhaus, of Belgium, can do it for $22, Krön, of Madison Avenue, can do it for $30. Truffles . . . amazing to think that one used to have to explain that a chocolate truffle was called that because its cocoa-dusted knobbiness mimicked the pungent black fungus rooted out of the ground of Périgord by trained pigs. Now the truffle pig among us need not root far. In almost every Zip Code there is a bakery or a fancy-food emporium hawking truffles. And the rudest lout has an opinion on what makes a fine ganache.

I could tell you that Aztec nobles drank 50 cups of chocolatl a day and forbade it to their women as too volatile an aphrodisiac. I could tell you that chocolate contains calcium; magnesium; phosphorus; vitamins A, B_1, B_2, C, D, and E. I could tell you that chocolate is laced with phenylethylamine—virtually identical to the chemical manufactured by the love-crazed brain, making chocolate a soothing balm for a broken heart. I could alert you to the Chocolate Binge weekends at Mohonk Mountain House and the Chocolate Lovers' Tour of Switzerland. But sociology, geopolitics, nutrition, and psychopathology don't seem to me nearly as crucial as knowing where to shop and what tastes best and where to go if a serious chocolate craving strikes at 4 A.M. (Choreograph your own Godiva assortment any hour, day or night, at Richoux of London, 1373 Avenue of the Americas, at 55th Street, at $17.50 a pound.)

Can I be trusted? I am definitely not a crazed chocoholic nor a certified connoisseur, focused on conching, tempering, grit, or bloom; I do not brood over whether the ultimate meltdown occurs on my tongue or halfway down the esophagus. To be (perhaps naïvely) honest, chocolate is not my consuming passion. There are moments I cannot remember the last time I had chocolate, mornings I do not wake with ecstatic memories of last night's chocolate, nights I do not fall asleep planning tomorrow's chocolate. I am not a chococrat ("nothing but bittersweet"), nor a gourmand ("anything, as long as it's chocolate"), nor a gourmoo ("I'll wait for the milk chocolate"). So these are the ravings and ratings of an everyday sensualist who adores chocolate in possibly only 1,001 incarnations and has at times been thoroughly helpless in the throes of chocolate euphoria.

Chocolates were gathered from 48 shops and a taxi ("I'm the peppermint cabby," the driver said, handing me a York mint patty . . . not as lush as remembered). More than 1,000 pieces and bars were tasted. (Detroit-born, I discovered you *can* go home again, but not to Sander's. Was it sneaking forbidden caramels and chocolate creams that made it seem so glorious twenty years ago, or has the candy succumbed to mayhem? In Great Barrington, the famous Catherine's—hand-dipped, $6.95 a pound—was not nearly as appealing as Whitman's, machine-crafted, with 52 ingredients, including artificial flavors and multisyllabic preservatives, at a saintly $4.95 a pound.)

To spark debate, to provide expert witnesses in case of litigation, to summon an ambulance in gastronomic crisis, I invited two serious chocolate elitists to join me: Susan Fein, who studied with the celebrated Parisian confectioner Gaston Lenôtre, worked for Moreau chocolates, and is now employed in the development of Bridgemarket, and Peter Kunz, an interior designer whose Swiss heritage and Swiss passport have inflamed a congenital obsession with chocolate.

The findings: Teuscher emerges the best all-around *chocolatier,* its unassuming champagne truffle winning over even Adrienne's dazzlers at Bloomingdale's. My purist self prefers Teuscher's. My carnal self craves Adrienne's. Truffles by Krön, Gindi, Lanciani, Rosemary Miller, and Corné Toison d'Or sweep after, with Lindt's melting milk-chocolate "truffle" a surprising hit. The fabled Belgians prove to be mostly beautiful and blah. French masters Lenôtre and Maison du

A delectation of crunch, chew, velour. The best truffles: Teuscher (center right, white-dusted).

Photographed by Christopher Baker.

THE TRUFFLEERS

(For addresses, see chocolate listings)

♠♠♠♠ CHAMPAGNE FIZZ. **Teuscher**'s eleven other truffles are winners, but this complex beauty is *the* winner. A pound, $22. (Teuscher Chocolates.)

♠♠♠♠ COUTURIER FLASH. **Adrienne** has seven fanciful notions: "Jamaican," weaving caramel and rum; "mocha," hinting of espresso and cognac; crushed-almond-crusted "Yucatán," with vanilla and Tía María; "orangine," hugging candied peel and Grand Marnier; "hazelnut," nougatine and praline; a coconut-and-lime in white chocolate; plus "classic," a pure dark chocolate with cream. Heady sophistication. Elegantly boxed. A pound, $25. (Bloomingdale's.)

♠♠♠ PURPOSEFUL INTENSITY. **Lanciani** crafts authentic little nubbins of mocha and cognac-scented fudge cream, chocolate-dipped, cocoa-tossed. Even the albino, in white chocolate, is splendid. A pound, $20. (Pâtisserie Lanciani, 275 West 4th Street, 929-0739; closed Mondays.)

♠♠♠ BESPOKE SUEDE. If Fred Astaire were a truffle, he'd be **Krön**'s. Cocoa flurries wrap voluptuous molten fudge in what looks like brown suede. One pound in a snazzy wooden crate, $25. (Krön.)

♠♠♠ HOMAGE TO KRON. No, it's not Fred Astaire's brother. It's a suave cocoa-sueded square of black chocolate lava from a warehouse-district pastry shop. "Not fancy," says Francine **Gindi**. "Just wonderful chocolate." Nine-ounce box, $8. (Gindi Fine Desserts, 935 Broadway, near 22nd Street, 677-0844; closed Sundays.)

♠♠♠ CRYSTAL WAVES. I wouldn't call this blond fold of pure cocoa-butter flow in sugar glaze a truffle, but **Chocolaterie Corné Toison d'Or** does, and it's celestial, more thrilling by far than Corné's classic cocoa'd nugget. A pound, $22. (Chocolaterie Corné Toison d'Or.)

♠♠♠ MELTING MOO. The Swiss invented milk chocolate in 1874, so why shouldn't **Lindt** mold sweet, creamy milk chocolate around a center of liquid silk and call it a truffle? (If you have a numbered bank account, you can do whatever you please.) Nine-ounce box, $11. (In Lindt boxes everywhere. By the piece at Perugina and Zabar's.)

♠♠ BROBDINGNAGIAN. Nothing humble or subtle about the truffles of **Cocolat**, of San Francisco. My elitist friends scoffed at the size and the thick chocolate coating, but "too big" seems just right to me, and the rich ganache inside is highly seductive. A pound, $11.98. (Zabar's.)

♠♠ WET RAINBOWS. Lovely liqueur-spiked **Neuchâtel** truffles in delicate chocolate robes, now and then a crunch. A pound, $22. (Neuchâtel Chocolates; the Park Avenue Plaza; the Plaza; the Waldorf-Astoria.)

♠♠ EASY ELEGANCE. **Rosemary Miller** makes only two kinds of candy—there is a moist, rich Grand Marnier–perfumed truffle in a crackle of dark chocolate (55 cents apiece) and fabulous English butternut crunch (a pound, $10). (Rosemary Miller's, Ltd., 197 East 76th Street, 249-5383; open daily.)

TRUFFLES WE'LL QUICKLY FORGET: bitter chocolate *ouch* from Eli Zabar at **E.A.T.**, **Andras**'s snippets, **Saks**'s American truffles (trying to be Teuscher's champagnelettes and not making it), **Macy's** polyester orbs, **La Violette**'s crumbling mud, **Moreau**'s arid sludge, **Chez Chocolat**'s wimpy all-American square.

Chocolat suffer from the import blues, but Michel Guérard (French label, Belgian maker) is a winner. We find strong old-fashioned appeal in anonymous American chocolate at Saks, Macy's, Fay & Allen's, and Zabar's. There are some triumphs from La Violette, in Riverdale. And my own personal biases are revealed: a passion for caramel and butter crunch (a memory haunted by Almond Roca), a loathing for marshmallow, a perverse fondness for peanut butter, and the conviction that fresh fruit should not be dipped in chocolate. Here then are the Boutique and Designer Chocolates, the Institutions, and the Truffleers, each arranged in order of preference, and the Emporiums, listed alphabetically. These are my ratings, but, amazingly, my chocolate-elitist friends and I almost always agreed.

BOUTIQUE AND DESIGNER CHOCOLATES

♠♠♠♠ AFTER ALL THE HOOPLA, what a surprise. The delicate complexity of **Teuscher Chocolates'** champagne truffle still makes the earth move. And the chocolates, flown from Switzerland once a week, are a savvy mix of crunch, chew, and velour, dispensed by cheerful young people in a cubbyhole that might have been inspired by Disney, with its crinkle-paper blossoms branching out overhead, cutesy crêpe-paper frogs, and flowerpots designed to hold a single truffle or three. Got a sudden need for one truffle? It's yours for 88 cents, and may come with a warm "Have a wonderful day." Alas, such precious chocolates get tumbled willy-nilly into a box (no tissue, no cuddling dividers). And a few are old, very old. Quality control is slipping. Still, there's an astonishing variety of delightful chocolate moments. Coffee heaven (an oval with a delayed afterkick of espresso). Bittersweet-chocolate ganache (a voluptuous melding of chocolate with cream). Luscious orange cream in a Turk's head. Perfect milk chocolate. Dark (a masterly balance of deep sophistication and just the right nuance of sweetness). A pound, $22. *Peter:* "As long as we're happy, let's not stop eating." *Gael:* "We're very, very happy." (Teuscher Chocolates, 25 East 61st

“. . .Manon caramels are wicked, runaway silk. . .”

Street, 751-8482; closed Sundays. Also at 620 Fifth Avenue, at 50th Street, 246-4416; closed Sundays.)

♠♠♠♠ AL PECHENIK IS A WIZARD AT packaging and hype. A high-school graduate with the vision that price is all, Pechenik guided Godiva for Campbell Soup from sales of $4 million to over $20 million in four years. France's witty, creative three-star chef Michel Guérard is no slouch at hype, either. *Voilà!* Soul mates. Happily, Pechenik also has a respect for chocolate (admitting—indeed, boasting—that he eats half a pound a day), and not only are **Michel Guérard** chocolates a wonder of puffery (“Have the best experience of your life,” a Pechenik minion cries, passing out Guérard bonbons at Bloomingdale's), they're good. For Guérard, creator of the classy *cuisine minceur,* Pechenik came up with superrefined milling; cut sugar content 25 to 30 percent; boosted the chocolate impact, winding up with solid-chocolate leaves so thin that fourteen of them weigh a delicate ounce. How amazing to bite into the thinnest four-leaf clover and find inside a silken ooze of lush caramel. Fillings are light—crème fraîche and whipped cream, fruit-tinged; the chocolate itself, exceptional; the deep-burgundy package, sturdy and rich. Fourteen ounces, $18 . . . with that purchase, get a 3.5-ounce box of leaves free. *Peter:* “Could be less sweet.” *Gael:* “I wouldn't mind some variety, a little crunch.” (Bloomingdale's Au Chocolat, 1000 Third Avenue, entrance on 59th Street, 705-2953; open daily. Also at the Marketplace in Macy's Cellar, Herald Square, 695-4400; open daily.)

♠♠♠ BROWSING AT **Manon** HAS TO be exciting foreplay for the true chocophile. This shop could be a small anteroom to a queen's boudoir, with its tapestry, the exquisite Venetian chandelier, the tiny writing desk with its chocolate offering on a porcelain dish, and all those exquisite molded beauties lovingly displayed, like so many jewels, in the vitrine. You can take forever to choose—a plump blonde, a mysterious brunette, a lovely bundle of grapes, “l'enfant de Bruxelles” (the head of a black child, for goodness' sake). The sales staff understands what this is all about . . . even offering a little taste for the trip home. Emeralds could not deserve finer packaging—nestled in trays layered with pleated brown paper (no one asks if it's a gift . . . darling, it's a gift for you), a Manon gold fan seal, poufs of tissue flying out of a smart brown shopping bag. My Christmas chocolates from Manon were sublime, but a batch bought in late March was flawed—not all of them, but many: grainy, crumbling, faded. A third batch proved sprightlier, though a magnificent chocolate oyster fell apart at a touch. Still, when it is good, Manon can be very good. The caramels are wondrously wicked, runaway silk. There's orange peel in crème fraîche, velvety marzipan, divine chocolate praline, a beautiful snail, something peanutty good, slithery truffle glacée. A pound, $22. (Le Chocolatier Manon, 872 Madison Avenue, at 71st Street, 288-8088; closed Sundays.)

♠♠♠ **La Violette** IS A FAMILY AFFAIR. Mama Angela Kosubal and daughters Natalie and Angela have brought chocolate chi-chi to Riverdale with smart Belgian molds, hand-dipping, irresistible basketing, and home-candymaking paraphernalia to go. Not everything works. Natalie agrees with me. Some of the chocolate is too thick—“You see, Mama, it should crack”—and the splendidly tart lemon, orange, and cherry creams deserve subtler than Day-Glo color. But the Oreo-like cookie is a lark. The walnut purée with a caramel-glazed nut on top is a masterwork, the white- and milk-chocolate bark with slivered almonds and Jackson Pollock drizzle a triumph. The family does X-rated molds too—a chocolate derrière filled with peanut butter, odd-shaped you-can-guess-what on a stick. Discreetly backstage, Natalie shows me an awesomely realistic molding of a portion of female anatomy a friend ordered for her doctor, embossed FOR MY DYNO GYNO. La Violette dips dried fruit too. A pound, assorted, $10. Free delivery in Manhattan on orders of $25 or more. (La Violette, Chocolatier, 6114 Riverdale Avenue, Riverdale, 548-8251; closed Sundays and Mondays.)

♠♠♠ WITHOUT ANY FANFARE OR fuss, DDL Foodshow offers good-looking, fine-tasting **Peyrano,** of Italy (a pound, $18). Some pieces are marred with bloom—a deceptively kind term for what looks like mildew; the cocoa butter is rising from age or temperature trauma. Of course, you might have a schizophrenic fit shopping at DDL's candy boutique (see “The Emporiums”). (Peyrano, at DDL Foodshow, 444 Columbus Avenue, at 81st Street, 787-6644; open daily.)

♠♠◭ SO MANY STALE **Godiva** CHOCOLATES have been rejected by my taste buds in the past, it is a shock to find these so pleasant, beautifully made, carefully hand-packed (by a mildly sullen salesclerk). So what if most of them are manufactured in Reading, Pennsylvania, at $18.20 a pound, $17.50 pre-packed? (Godiva Chocolatier, Inc., 701 Fifth Avenue, near 55th Street, 593-2845; open daily. Available also at many other shops.)

♠♠◭ **Li-Lac Chocolates, Inc.,** IS A Village institution, but it's taken on boutique-esque airs in the Great Chocolate Crusade—breaking out in scattered spots about town. Forgive Li-Lac its unthrilling hand-dipped chocolates. Honor its wonderfully chewy turtles, its nut-strewn bark—oh dear, peanut-butter bark too—its good butter crunch (a pound, assorted, $12), and its fabulous mint patty (“Even better than York's,” says Peter), its super nut-and-caramel roll, and something stupendous with punk chocolate ganache and rum (each of these is 95 cents). And the fudge (a pound, $7.75). “More,” says a customer, hugging her friend and giggling. “More. That's not enough to make us sick.” Great molds too: chocolate spacemen for $4 and the Empire State Building, eight and a half inches high, $12 and up. (Li-Lac Chocolates, Inc., 120 Christopher Street, 242-7374; open daily. Also at 987 Lexington Avenue, at 71st Street, 734-5219, open daily; Barneys, 111 Seventh Avenue, at 17th Street, 929-9000, closed Sundays; and Chelsea Foods, 198 Eighth Avenue, at 20th Street, 691-3948, open daily.)

♠♠ “MELTING CHOCOLATE ALL DAY'S more fun than textiles,” according to Phil Kaplan, who left rags to join Ciro Riccardi, scion of Rockland County's Elite chocolate family, in a kind of punk chocolate boutique on upper Third Avenue. **Parón**'s conventional bonbons are only so-so, but everything hand-dipped and molded in the family's superlative dark chocolate is great. Parón-grams are $16. A giant chocolate aspirin is $7.95. The dark-chocolate calculator ($8.95) says COUNT ON ME. There are chocolate fortune cookies ($8.95) in a cardboard carryout container. And legs and alligators and anything else you might wish you hadn't thought of. Anything hand-dipped *in situ* is likely to have that wonderful flavor. *Susan:* “It leaves your mouth feeling clean and happy.” (Parón Chocolatiers, 1149 Third Avenue, at 67th Street, 734-7660; open daily.)

♠♠ THERE'S SOME VERY HIGH-PRICED dipping going on at Harkness Plaza, on West 62nd Street, but Maimie Lee (**Chocolates by “M”**) has tamed her sweet tooth since the sugary days of Duchess Sweets, on Mott Street. She uses Nestlé's Swiss-formula dark chocolate to dip lovely caramels and top-notch ginger, and Belgian dark chocolate for her fine butter crunch and her splendid coffee-

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scented truffle. Peter and I are hopelessly enchanted with her big fat raspberry-jelly bar. She dips chestnuts, glazed oranges, dried apricots, fresh strawberries, and Grand Marnier–soaked cherries too. And where else will you find a chocolate Buddha? A pound, assorted, $18 to $22. (Chocolates by "M," 61 West 62nd Street, 307-0777; open daily.)

♠♠THE MYSTERIOUS **Brommer** CHOCOLATES have a hint of the strange greasiness I find in most Belgian chocolates. They're soft. Sticky in your fingers. But they melt in your mouth, and there's a nice variety of fillings . . . some delicious . . . bits of crunch here and there, and pretty shapes too, especially the wicker basket and a two-tone chocolate mussel filled with hazelnut praline. They are supposed to be called Château Chocolat's own, because Brommer has a contract elsewhere, but the staff keeps calling them Brommer when anyone asks. A pound, $22. (Winter's Château Chocolat, 826 Lexington Avenue, near 63rd Street, 308-5655; open daily.)

♠♠THE STORY GOES: KRIKOR YEPREMIAN, once general manager of the New York Cosmos, met his wife, Patricia, in a chocolate shop, and now they have five **Neuchâtels** of their own (one in Los Angeles). Since the Yepremians imported their candymaker from Switzerland and fly their ingredients in weekly (to the Long Island factory), they claim to sell the freshest "Swiss" chocolates in town. There's a lovely orange cream, a fine hazelnut with crunch, a decent Florentine, but nothing worth crossing town for except the truffles. The crunchy one that looks as if it had warts is lush. There's a tangy minted truffle, a silken cream flavored with Tía Maria, one with a jolt of kirsch, all kinds of liqueurish tastes in varying coverture. Superior truffles, although the prices are megalomaniacal. The Plaza's shop is pink and flowery—like a garden party—but it's sad to drop $22-a-pound candies helter-skelter into this fragile box. (Neuchâtel Chocolates, 1369 Avenue of the Americas, near 55th Street, 489-9320; open daily. Also at the Park Avenue Plaza, 55 East 52nd Street, 759-1388, closed Saturdays and Sundays; the Plaza, Fifth Avenue at 59th Street, 751-7742, open daily; and the Waldorf-Astoria, Park Avenue at 49th Street, 355-3710, open daily.)

♠♠**Papillon**'s ATTEMPT AT EUROPEAN-style chocolate turned out to be a disaster, tasting bizarrely of chemicals, all perfume essence. And the free-lance oddments—cordials, dipped strawberries, dried fruits—are acceptable if you're a prisoner at the Grand Hyatt and can't get past the arcade. Happily, Papillon does delicious old-fashioned

Americana: excellent toffee; sesame crunch; spiffy almond, pecan, and cashew turtles; jellies reminiscent of Jell-O. Fifteen dollars a pound—boutique fever—pays for the location, the pastel packaging, and lots of free samples. (Papillon, inside the Grand Hyatt Arcade, 109 East 42nd Street, 986-2595; closed Saturdays and Sundays.)

▲▲ **Lindt** CHOCOLATES LOOSE FROM Zabar's are well-made, lush little logs—molten milk chocolate, infinitely superior to the blah, waxy things in the Lindt Excellence box that's everywhere (see "The Truffleers"). Lindt loose, $11.98 a pound. (Zabar's, 2245 Broadway, at 80th Street, 787-2000; open daily.)

▲◭ FOR YEARS MY FAVORITE *chocolatier* was Gaston Lenôtre, of Paris, an artist in milk chocolate, a sorcerer in dark, a master of taste over glitz. Bloomingdale's offers pre-packed **Lenôtre** chocolates at $24 a pound. Alas, the box I bought was dead. No scent. No taste. No nothing. A second box, solicited from Lenôtre's U.S.A. representative, was livelier . . . not quite the dazzling variety I remember from abroad, but recognizable Lenôtre. Oh yes, I love that Grand Marnier truffle and shiver at the thrill of runny caramel in a dark-striped globe. New York needs Lenôtre loose, in depth . . . fresh. (Bloomingdale's.)

▲◭ ROBERT LINXE IS THE PARISIAN magician of great chocolate, and I may have been bewitched by my first Concorde-delivered taste of his celestial, creamy creations. But, alas, the taste buds know something is amiss. What Bergdorf Goodman is hawking at $28 a pound in his name does not taste like true **Maison du Chocolat.** It's a ghost, and sadly over the hill, to boot. Even so, the inspiration of a great chocolate hand still comes through. (Bergdorf Goodman, 754 Fifth Avenue, at 58th Street, 753-7300; closed Sundays.)

▲◭ MY IMAGE OF **Perugina:** FAST, loose, and sleazy. I'd never tasted a Baci that wasn't pale with bloom, and stale too. Happily, Perugina by the piece, which we tasted at Zabar's, was a shock. Luscious candy: the Pomona, a great flat square filled with orange praline; deep, dark, intense chocolate buttercream; sparkling espresso satin with a coffee bean on top; and perfect gianduja, the ethereal praline. A pound, $11.98. The pre-packed box (a pound, $15) from Perugina's own shop may not be as fresh as the loose candy at Zabar's, but some of the same goodies are carefully nested inside. (Perugina, 637 Lexington Avenue, at 54th Street, 755-5365; closed Sundays. Perugina may be bought loose at Zabar's and Macy's Cellar.)

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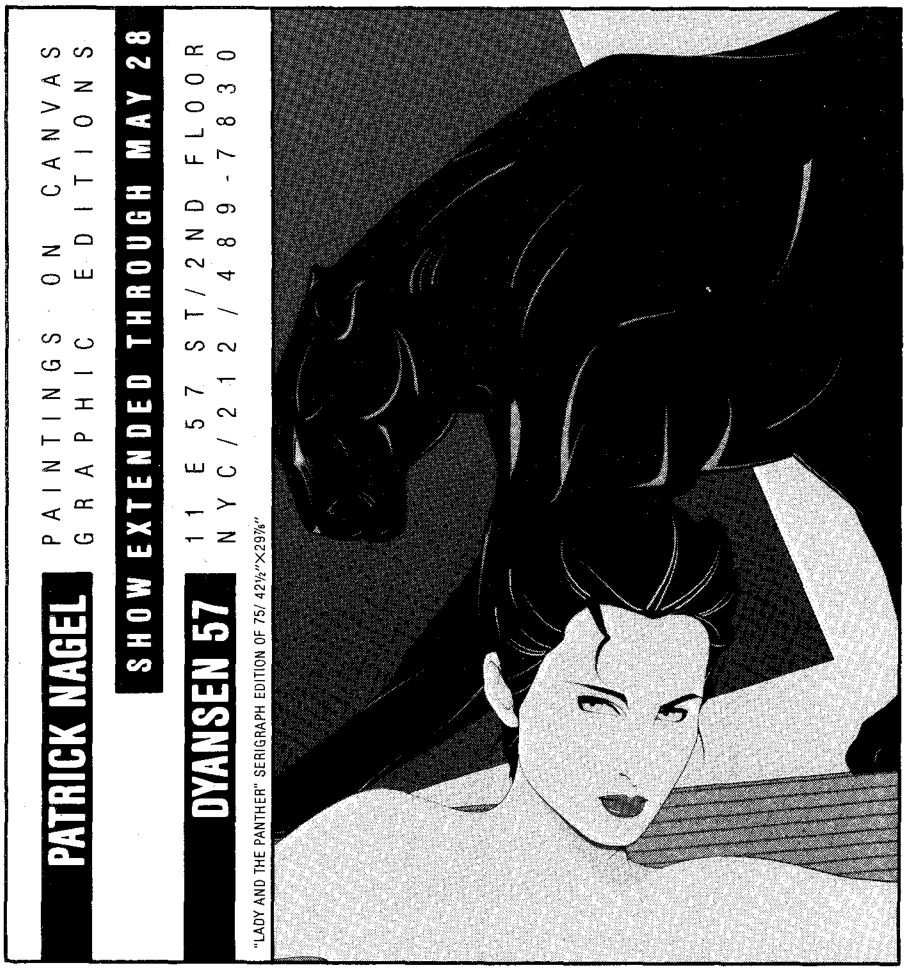

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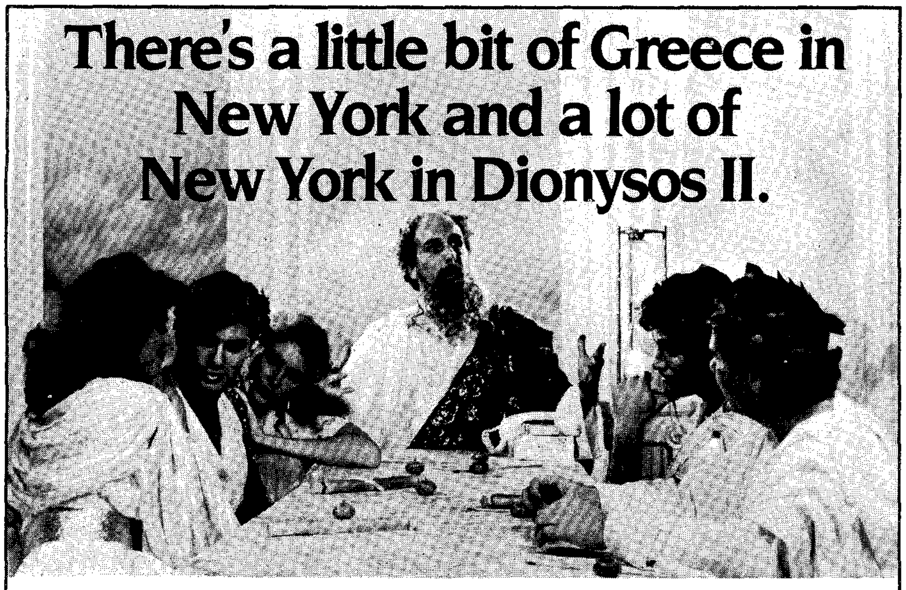

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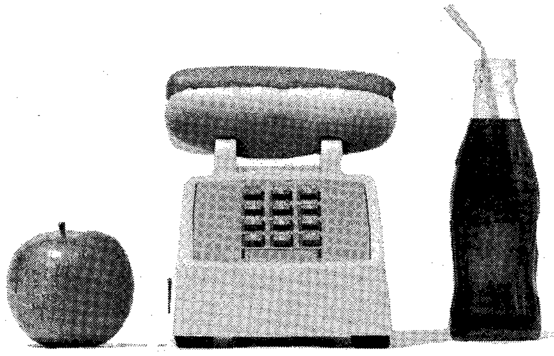
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olates has always mystified me. "You're not a devoutly serious chocolate person," I berated myself. Now, in the name of science, having tasted and tasted and tasted, I apologize to myself. Tom Krön makes a fine truffle. But his candy is awful. The chocolate is waxy, bitter, tasteless, turgid. Yet, oh, it smells so heavenly. Now I know, once and for all, that fresh fruits were not made to be dipped in chocolate. A pound, $30. The packaging is admirable. *Gael:* "The mint is something I would want to eat again." *Peter:* "Not good enough to go out of your way for." *Gael:* "But it's really good." *Peter:* "If you're on the same side of the street and you have to have after-dinner mints and sex is not available." (Krön Chocolatier, 506 Madison Avenue, near 52nd Street, 486-0265; closed Sundays. Also at 764 Madison Avenue, near 66th Street, 288-9259; closed Sundays.)

◆ THE GOOD-LOOKING MOLDED CHOCOLATES of **Neuhaus** are a lot like Adolfo ladies: They've got the costume right, but the spirit is flabby. Neuhaus chocolate is soft and sticky, unctuous as a social climber; the flavors seem to blend into one another—into the chocolate itself—and hazelnut is a stultifying obsession. We liked the caramel marked "125," loathed a lemon gunk, and we fell in love at first sight with the astonishing streaked platinum-blond beauty of Neuhaus's fruits de mer—sculpted sea horses, coquilles Saint-Jacques, mussels, and curled shrimp in shaded white chocolate filled with buttery praline. (The darker fruits de mer of **Guylian**, of Belgium, tucked wittily into a real scallop shell, at Coffea, 982 Third Avenue, near 58th Street, are strikingly beautiful, too, but gummy and sweet on the tongue.) We tasted Neuhaus in the pre-pack from Saks (a pound, $20), set lovingly in partitioned trays by the piece at Winter's Château Chocolat ($22), tumbled cruelly into an empty box at Macy's ($20).

◆ "TO BE BITTEN GENTLY WITH THE EYES closed" is how Marcel Corné wants his chocolates to be eaten. Follow that advice and miss **Corné Toison d'Or**'s real strength: These chocolates are not necessarily Miss Universe, but they're comely—tiny ears of corn, a grape cluster, a molded walnut, a champagne cork. And the shop is handsome, too. My hand-picked selection, dumped into the box, offered interesting tastes in the coffee buttercream and the rich hazelnut praline piped into a fluted gold cup. (A pound, $22; the pre-pack, $20.) The sugar-glazed truffle is a stunner (see "The Truffleers"). The dark chocolate has a unique taste. *Peter* (about Corné's $5.50 noisette bar): "Smoky." *Gael:* "Bacon fat." Too many pieces are old, grainy, crystallized. The disk with the house symbol, a poor collapsed ram hanging in a sling, reflects how I feel on discovering its arid center. Every Thursday, delicate crème fraîche goodies (a pound, $24) arrive from Belgium—exquisite platinum and café au lait candies filled with sweet fluff, blowsy Mae Wests. To me they taste like frosting from the wedding cake, but some might kill for them . . . or at least send the chauffeur. (Chocolaterie Corné Toison d'Or, Trump Tower Atrium, garden level, 751 Fifth Avenue, at 56th Street, 977-8484; closed Sundays.)

GIVEN THE QUALITY OF CHOCOLATE, native and imported, some brands have limited appeal:

Andras, A KRON CLONE (BY PARTNERS Andras Krön and Mitchell Zimmerman, refugee from ladies' blouses), makes fierce, black, unyielding chocolate and pinched-looking truffles in a lovely SoHo dessertery (177 Prince Street). . . . The concept of **Bill Blass** chocolates was either very clever or too clever. Designer chocolates are the ultimate insult to the serious chocophile, though these have their charms. Almost no one stocks them anymore. (Well, Macy's does.) "A casualty of politics," mourns creator Al Pechenik (who designed them himself before leaving Campbell Soup, and suspects his successor of purposeful neglect). "I was supposed to start working on the new collection." Blass himself is dumbfounded, hurt (like any child of divorce). He sent a box for tasting, full of huge American classics: crunches, caramels, fudgy creams, and too many marshmallows—not enough variety, mostly oversweet. . . . **De Loisy** chocolates, at DDL Foodshow, are another missable entry: utterly without distinction. . . . Chocolates by **Hediard,** of Paris, at Coffea, are near fossilized. . . . **Moreau's,** from Switzerland, loose at DDL Foodshow and Balducci's (424 Avenue of the Americas, at 9th Street), tossed higgledy-piggledy into a naked box, are stale, gummy, flavorless. The good-looking $40 pre-pack from Bloomingdale's was moldering. Moreau chocolates in a marbled white-chocolate egg, at Fay & Allen's Food Halls (1241 Third Avenue, at 71st Street), are fresher but unappealing. . . . **Piaffer,** the Japanese chocolate, at Coffea, comes in a spiffy tin box, looking very Hermès, with a horseman in relief on each individually wrapped tablet—sweet, sweeter, and sweetest, a curiosity. . . . An émigré from Luxembourg to the California gold rush created **Namur** chocolates, and they are, poetically, flecked with bits of gold leaf. The shop, at 24 East 66th Street, is lovely, but the chocolates are not different nor fresh nor imaginative nor wonderful; with Teuscher five blocks away, why bother? . . . **Plumbridge**—"100 years for the carriage trade"—is

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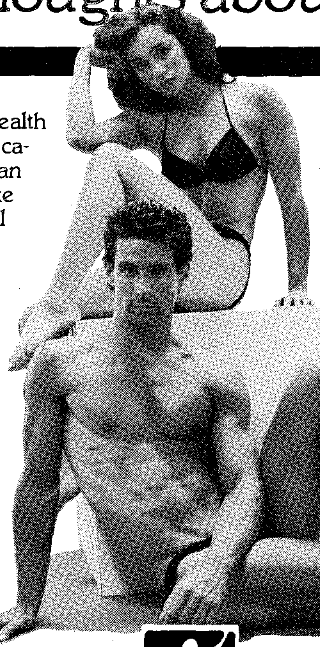

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about magical packaging of unmemorable chocolates and dried fruits in a handsome English Regency storefront at 30 East 67th Street.... If they weren't already mottled with bloom, you would be upset that the silly packaging of **Sant Ambroeus** chocolates leads to inevitable battering—if you hadn't already rejected them on grounds of taste. This branch (1000 Madison Avenue, near 78th Street) of a Milanese outfit looks like a 1950s Munich *Konditorei*, for better or for worse.

THE INSTITUTIONS

♠♠A TRIP TO **Davies Candies**, IN Queens, is crossing the time warp, except for the gentle price creep. Davies's old-fashioned chocolates are $7.95 a pound (the pre-pack is $8.45). Katherine Metzger is still hand-dipping at 83. Classic Americana: Oversweet cherries, wonderful toasted nuts, flavorful jells, preserved-fruit purées, mints, molasses chips, less-than-thrilling caramels, and butter crunch are dipped in bland milk chocolate or excellent Nestlé dark. And there are flying tuffets of marshmallow for those so addicted. Kilted Scottish waifs are molded in chocolate at a gentle $6.50. Not worth an expedition, but a must if you're anywhere near. (Davies Candies, 101-07 Jamaica Avenue, Richmond Hill, Queens, 849-7750; closed Sundays and Mondays.)

♠♠GERMAN APPLE CAKES, DANISH, and old-fashioned breads are the foundation of **Stork's Pastry Shop**, in Whitestone, Queens, but the pristine candy factory upstairs is Karl Stork's pride. His truffles (a pound, $16) are liqueur-scented velvet ganache in two molded half-globes, pressed together, sometimes rolled in ground almonds. His marble-chocolate bars ($1.25) are filled with an ooze of praline—not sublime, but quite good. And the dark-and-light-shaded snails (a pound, $19) filled with a *fleurette* of praline are wonderful. Balducci's carries Stork's truffles and escargots in the pastry shop's well-engineered boxes. Ours, bought in March, tasted left over from Christmas. Stork's own were impeccable. (Stork's Pastry Shop, 12-42 150th Street, Whitestone, Queens, 767-9220; closed Mondays and Tuesdays.)

♠♠SHE WOULDN'T LET ME IN AT FIRST: it wasn't 11 A.M. yet. "And this is a dipping day. Do you know what that means?" trilled Florence Mondel, whose smile and chocolate fervor are the joys of **Mondel Chocolates**, 40 years on upper Broadway. Not all the chocolates are made on the premises, a dizzying storehouse of toys, stuffed animals (SALE ON HIPPOS, a sign advises), little chickens made out of feathers, lots of chewy things: gummy bears, red-hots, Swedish fish, diet candies. Not everything is great. But we loved the pecan and almond turtles, the hand-dipped apricot, and especially the tiny solid-chocolate "cups" touched with almond, orange, kirsch, mint, or espresso. (A pound, $11.99.) Come for molded wonders ($2.50 to $7) in splendid dark chocolate: a pig playing a harp, King Tut, a graceful fan dancer, even a bride. "She looks like the bride of Frankenstein," says Florence, looking up as a customer, a French professor, walks in. "I don't want to buy anything today," says the professor. "I just stopped in to encourage you." As if a candymaking Mondel needed encouragement. (Mondel Chocolates, 2913 Broadway, at 114th Street, 864-2111; closed Sundays.)

◆ PROBABLY YOU MUST BE BORN WITH the genes for loving marzipan. My own weakness for it has to do with an incurable affection for marzipan animals, most especially pigs. Why am I confessing this? Just to note that as a curious by-product of this unfortunate obsession, I've developed some marzipan expertise. **Ellens** is a fine marzipan connection. In this hysterical clutter of goodies, in the very jaw of sweet-toothed Yorkville, Ellens sells moist, smooth, tasty chocolate-covered marzipan, plain and fancy (a pound, $12.95). There's a fuss over dipped fruit too, especially dried plums (a pound, $14.95). (Ellens Chocolates, 1165 Madison Avenue, near 86th Street, 288-1600; closed Sundays.)

◆ *THE LINOLEUM IS FADED GREEN IN* the narrow little storefront of **Elk Candy Company**, where boxes and bins are piled floor to ceiling, but the marzipan cult, led by Swiss-trained Albert Hadener, never falters. Beyond the stuffed beasts and the tinned imported candies and the fanciful shaped-and-painted almond-paste whimsies is moist, lush marzipan—chocolate-coated, half-dipped, sandwiches, flavored—and fine crackling brittle, turtles, dried and candied fruit, good liqueur-spiked truffles, a tooth-threatening caramel, popular Florentines (ours was soggy), all on or enveloped in sweet dark chocolate. A pound, $8.80. (Elk Candy Company, 240 East 86th Street, 650-1177; open daily.)

THOUGH ITS DIVINE, EVER-SO-DELICATELY chocolate-coated Viennese crunch candy bar (eight ounces, $5.25) is utterly without peer, we shall not dwell too long here on **Bartons'** sadly undistinguished boxed chocolates (nice-looking miniatures that they are; a pound, $8.75) or that feeble attempt at couture—Chateau Suisse, which is molded in Brooklyn from Swiss chocolate (a pound, $12). (Bartons, available at many stores.)

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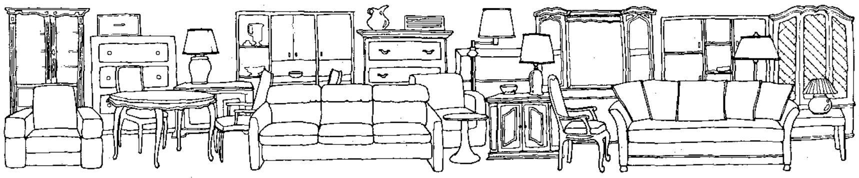

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THE EMPORIUMS

IF A GOURMAND WERE SUDDENLY TO wake up in **Balducci's**, he'd have every reason to think he'd died and gone to heaven. In the frenetic closeness and clutter, everything looks wonderful. But the chocolates are, alas, less wonderful than they look. Handsome but undistinguished Neuhaus and Moreau are sold by the piece (a pound, $22 and $24). Bend over to find boxed Perugina, Lindt bars, Droste candies (5¼ ounces, $5.05), or That's My Favorite (rancid; a pound, $14.50) tucked under the glass case and you may get knocked over by the eyeless in Gaza. (Balducci's, 424 Avenue of the Americas, at 9th Street, 673-2600; open daily.)

AU CHOCOLAT IS **Bloomingdale's** SPIFFY lure for chocoholics along Temptation Alley, on 59th Street, and Adrienne, with her supreme couturier truffles (a pound, $25) is the resident Lorelei. Lenôtre (a pound, $24) and Godiva ($18.50) are sold loose here; Michel Guérard, Lenôtre, Moreau, Lindt, and Perugina are sold by the box; and Hershey Kisses are available in a 24-ounce, $10 reproduction tin. Googoo clusters (six for $2.50), a runaway best-seller, are nice for munching in a horror movie. Lenôtre's "extra-fin amer" in the 100-gram bar ($2.50) is strictly to cook with, but his milk-chocolate bar ($2.50) is three-star. Our Hershey's *haute* golden-almond bar ($1.25) turned out to be moribund, its expiration date obscured by Bloomingdale's price sticker—an accident (one hopes). The All-American Chocolate Bar ($1.50), "cuddling roasted almonds," is packaged cutely (with pigs by Sandra Boynton), but otherwise it's not worthy of consideration. Bloomingdale's own mints (a quarter-pound, $5.50), however, are excellent. Samples are often passed. I took two, turned my back, and found that I had lost them to hit-and-run candynappers. (Bloomingdale's Au Chocolat, 1000 Third Avenue, entrance on 59th Street, 705-2953; open daily.)

DDL Foodshow's CHOCOLATE ALCOVE, in one of the handsomest emporiums anywhere, offers superb Peyrano, of Italy (a pound, $18), DeLoisy ($15), and Moreau ($28) by weight; pre-packaged Perugina (Baci, seventeen ounces, $12) and Droste (a pound, $9.10); and bars and novelties and somewhat clumsy service. The display case is a farce. To see what I want, the clerk must keep popping around to my side of the case. Reaching for a chocolate, he knocks the label off. Twice. Now he's loping across the room "to borrow a stapler." Gift-wrapping is a serious challenge in dexterity. On a second visit, the clerk asks, "Is it a gift?" It isn't, so she plops $7 worth of chocolate into a sad little paper sack. (DDL Foodshow, 444 Columbus Avenue, at 81st Street, 787-6644; open daily.)

SINCE **Dean & Deluca** LOST ADRIENNE to Bloomingdale's, it has muddled by with excellent chocolate-covered orange peel (a pound, $16.50) and a tempting array of oddities and old faithfuls in box and bar: Lindt's sublime truffle-filled tablets (3.5 ounces, $1.65); Galler's chocolate bars (2.6 ounces, $2), deadly sweet, but the Bresilia and the Café Liégeois are admirable; the tasty but tooth-challenging dark-chocolate-covered caramels of Côte d'Or (8¾-ounce box, $2.50); Bendicks' good mints (7-ounce box, $6); unlovable Ritter bars ($1.60); and the vastly overrated Barque Sarah, good but not worth 90 cents for half an ounce of almonds in dark chocolate. Needless to say, D.&D. is shopping around for new chocolate finds. (Dean & Deluca, 121 Prince Street, 254-7774; open daily.)

UPTOWN EAST, EN ROUTE TO A MOVIE, I feel the craving strike. No time to quibble over imported *ne plus ultra* when **Fay & Allen's Food Halls** is so near and open till 11 on weeknights, 12:30 on Fridays and Saturdays. Extravagantly gross delights are scattered among decent-enough chocolate from Bayard (a pound, $7), 1,001 jelly beans, bars and imported boxes. If I weren't hopelessly insatiable (this survey was a day from the printer's), I might never have discovered the lumpy hulk of dark chocolate with nougat and walnuts ($1), the coronet of nougat and dark chocolate ($1), more of my favorite Viennese-style butter crunch (a pound, $7), and an astonishing triangle of delicious excess—superb butter crunch that's studded with candied almond, then dipped a wonderfully vulgar third of the way in white chocolate ($1). How could I have been so rash as to think I would never want white chocolate again? (Fay & Allen's Food Halls, 1241 Third Avenue, at 71st Street, 794-1101; open daily.)

WHEN IT COMES TO WHOLESOME priorities, **Macy's** doesn't fool around. Macy's Cellar devotes 2,000 square feet to candy: Neuhaus (a pound, $20), Bruyere ($12.50), Michel Guérard ($20), Godiva ($18.50 loose, $17.50 pre-packaged), and Perugina ($14), all of them by the piece and by the pound. And there is unbelievable depth in boxed chocolates, and almost any goody imaginable made in America, including Bartons' superlative Viennese butter crunch (eight ounces, $5.25); Bayard's good Americana (a pound, $6.25): dipped glazed fruit, and pretzels and graham crackers in chocolate; good chocolate-coated marzipan (a pound, $8.75); painted marzipan kitsch animals (a

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pound, $14) . . . I almost bought an amazing marzipan shrimp. The excellent Cailler bars ($1.95) are found only here. And there's more: Galler bars ($1.95), Savernier ($1; the coffee cream, very good; the dark hazelnut, stale), and extraordinarily delightful Frigor bars ($1.95). (The Marketplace in Macy's Cellar, Herald Square, 695-4400; open daily.)

WHEN **Saks Fifth Avenue** DEVOTES ITS 50th Street window to chocolates, it's probably too late to buy futures in cocoa beans. Neuhaus is sold loose (a pound, $20) or in the pre-pack ($20). A giant milk bottle that holds six pounds four ounces of malt balls costs $65. Saks's own chocolate bars, lemon- and strawberry-touched, pleased us ($1.75). And we found a box of Saks Fifth Avenue's own American chocolates a thrilling surprise (a pound, $12.50). *Gael:* "It doesn't look great," noting spiky white chocolate and suntan-colored knobby things. *Peter:* "To me it looks great. Passionate . . . like America in the pioneer days." *Susan,* tasting: "You're not scared of this chocolate . . . ," then, pensively, "I think I'm in love." And so we were—with the caramels and the nutty chunks, the peanut-buttery stuff, the fudge creams, indeed everything except the marshmallow and the red-foil-wrapped American truffle (a pound, $22), which makes a vain attempt to copy Teuscher's champagne beauties. (Saks Fifth Avenue, 12 East 50th Street, 753-4000; closed Sundays.)

Zabar's GETS PLUMPER BY THE MOMENT, expanding in every direction, as insatiable for discounting coups as for sense-reeling discoveries. A stunning hodgepodge of candy is crammed into one dizzying corner with hastily scrawled signs zinging it to DDL Foodshow, boasting prices to humiliate all competition. Almost anything you might want coated in chocolate is here (and more): Perugina by the piece (a pound, $11.98), very impressive; Lindt loose ($11.98), better than Lindt in the box; and an amazing bargain in Belgian chocolates—Kathy—at just $5.98 a pound. But unfortunately the chocolate is tough, the filling forgettable. *Susan:* "I'd rather have a Hershey bar." Zabar's own (a pound, $8.98), manufactured in Brooklyn, includes wonderful turtles of cashew, pecan, almond, or walnut; good coated citrus peel; wonderful crunches; fine bitter-chocolate bark; a good American-style truffle; and some other fine notions. "Here come the obnoxious large ones," says Susan on catching sight of the giant truffles of Cocolat (a pound, $11.98), a Zabar's exclusive import from San Francisco. Yours Truly dissents (see "The Truffleers"). (Zabar's, 2245 Broadway, at 80th Street, 787-2000; open daily.)

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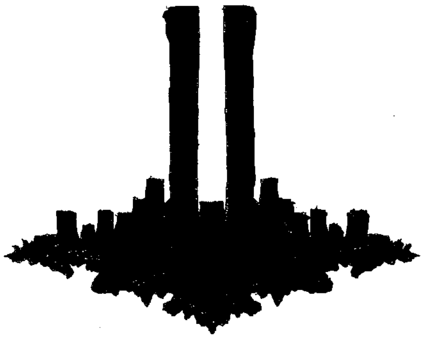

CONFESSIONS OF A REFORMED JADED NEW YORKER

My name is Paul and I am a Jaded New Yorker.

Obviously, I didn't start out that way.
When I first came here I was truly in love with the city.
I couldn't find enough time to explore all its wonders
or to get to know all its fascinating people.
Now I have to admit I didn't love everything.
The winters have always been too harsh.
But that's the way you have to love New York—
for better or for worse.

But somewhere, somehow, the passions cooled.
The traffic got worse. Or so it seemed to me.
They tore down Penn Station and changed Park Avenue.
The plays didn't sound dramatic
and the restaurants didn't sound appetizing.
I changed, too.
I still read the sports page,
but I didn't go out to the Stadium.
I missed entire Broadway seasons.
There were occasional high spots
like the Seagram's Building and Dave DeBusschere,
but it was different
and a lot of the New York excitement was gone.

I'll admit that part of it was over-familiarity.
And part of it was getting older
and being too involved in other things
like business and family.
But a large part of it was
that there really weren't any new New York things
I wanted to do.

Then, in the always-changing life of the city,
some good New York things began to happen.
Some were big:
the air got cleaner,
they spruced up the South Street Seaport,
and started renewal in Central Park.
Some were smaller and more personal:
I really was excited by the King Tut exhibition;
I saw "Pirates" and "Amadeus"
and four other marvelous plays in one winter.
I discovered Mostly Mozart on my own
and friends took me to Windows on the World.

Windows on the World took me by surprise.
I'm not exactly sure what I expected,
but I really wasn't prepared for it.
In the first place, there's that incredible view.
You don't go to Windows on the World just for the view,
but you certainly can't ignore it when you're there.
It's not just how far you can see,
it's *what* you see:
the entire harbor;
the bridges that lead everywhere
from Staten Island to Englewood Cliffs;
and the buildings
(where else can you look down
on the Empire State Building from 107 stories up?)
—you feel like personally thanking William Van Alen
for designing the Chrysler Building,
Harrison & Abramovitz for Rockefeller Center.
And Frédéric Auguste Bartholdi for the Statue of Liberty.
We saw it all from our table,
but this remarkable place is so well-designed
that every table has the view.

Then there's the feeling. New York formal,
like Fifth Avenue used to be in October.
The people were New York:
they dressed like New York people dress,
they talked about the things New York people talk about.
I felt some of the old stirrings.

I drew out the evening as long as I could.
I tried to sort out the feelings I was having
(stopping long enough to order
beef sauteed in wine with shallots
and to admire the choices on their list of
600 wines from all over the world).
I realized that Windows on the World
embodies most of the things that made me
fall in love with New York in the first place:
the style, the spirit, the life.
Up there, there is no such thing as graffiti,
or blaring transistors.
No landlords, no admissions directors.
There's only the essential, beautiful
city of New York.

I'm not saying I'm cured.
It's still one day at a time.
But whenever the litter really starts getting to me,
or the taxes, or the noise—
it's times like the ones I have at Lincoln Center,
the Kool Jazz Festival and
Windows on the World
that keep me from sliding back.

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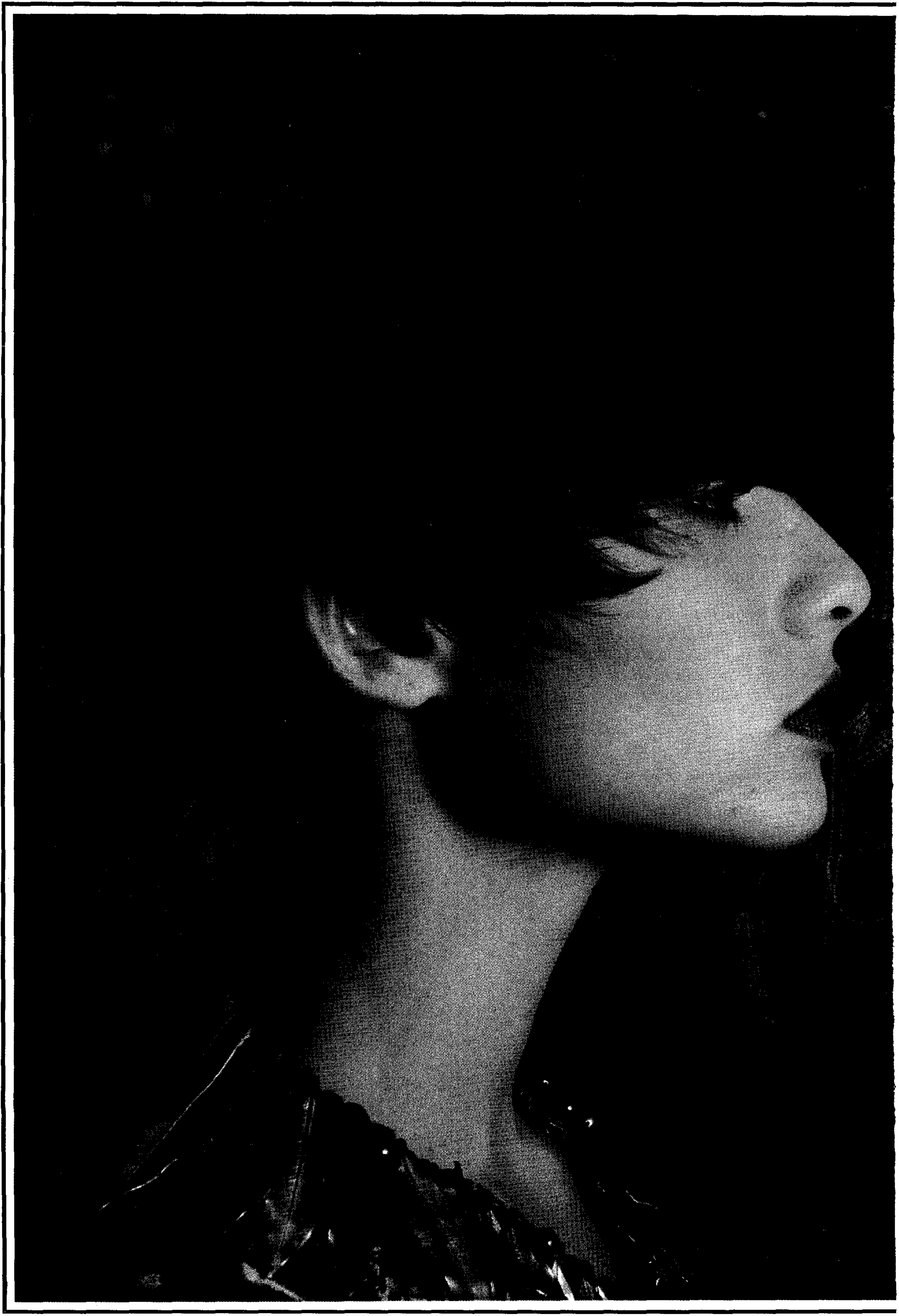
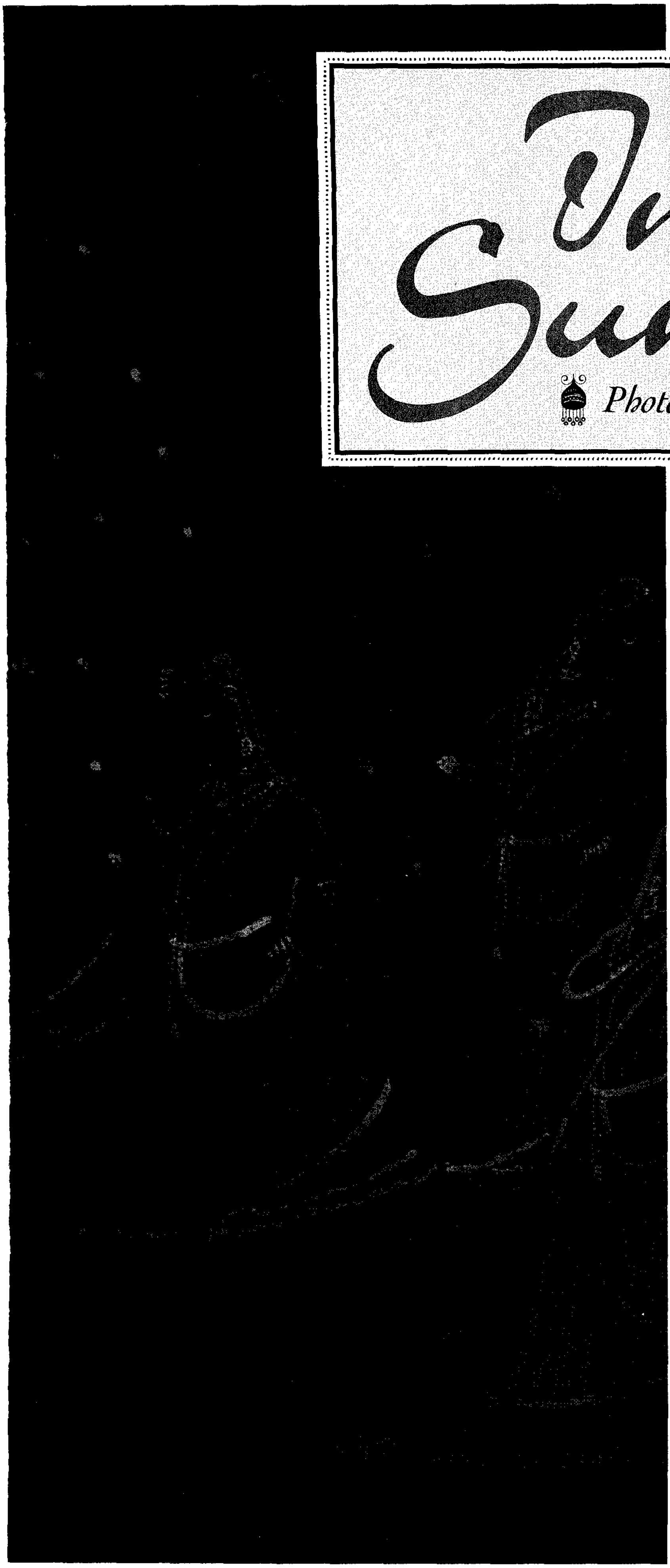




By Anna Wintour

Indian Summer

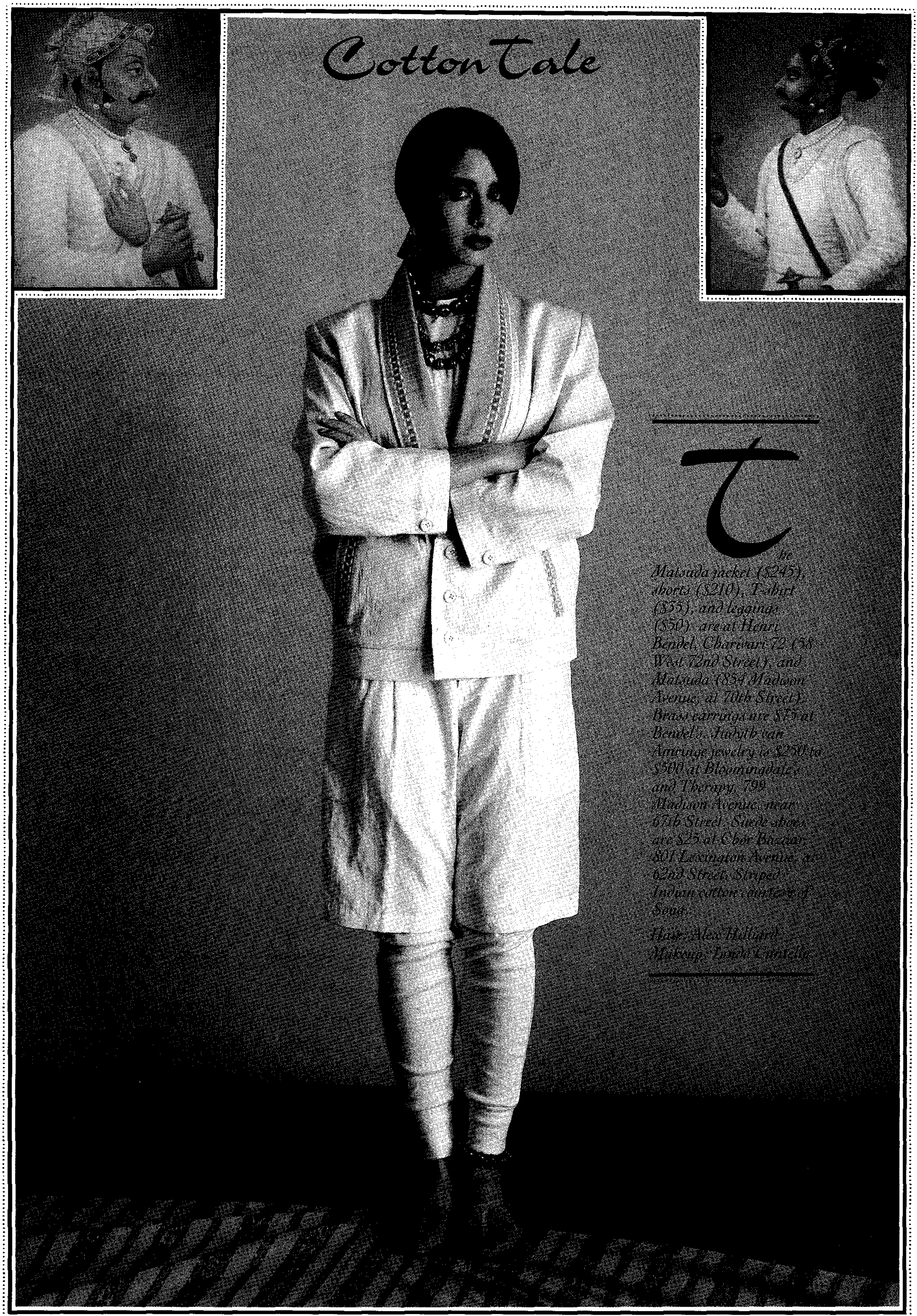
Photographed by Barry Lategan

If Gandhi *won the Academy Award for Best Costume Design, can an Indian summer be far behind? The unmistakable stamp of the subcontinent is, in fact, to be found in this year's crinkly cottons, as appropriate to the sweltering streets of New York as to those of New Delhi. The coincidence of cinema and streetwear is not surprising, but the designers are: Most of them are Japanese and are turning to the exotic for inspiration. The results are comfortable and flattering.*

Necklace of metal leaves by Judyth van Amringe is $500 at Bloomingdale's. Hand-painted temple hanging is $300 at Jacques Carcanagues, 119 Spring Street. Model: Nathalie Gabrielli, of Click.

Fashion associate: Georgia Gunn.

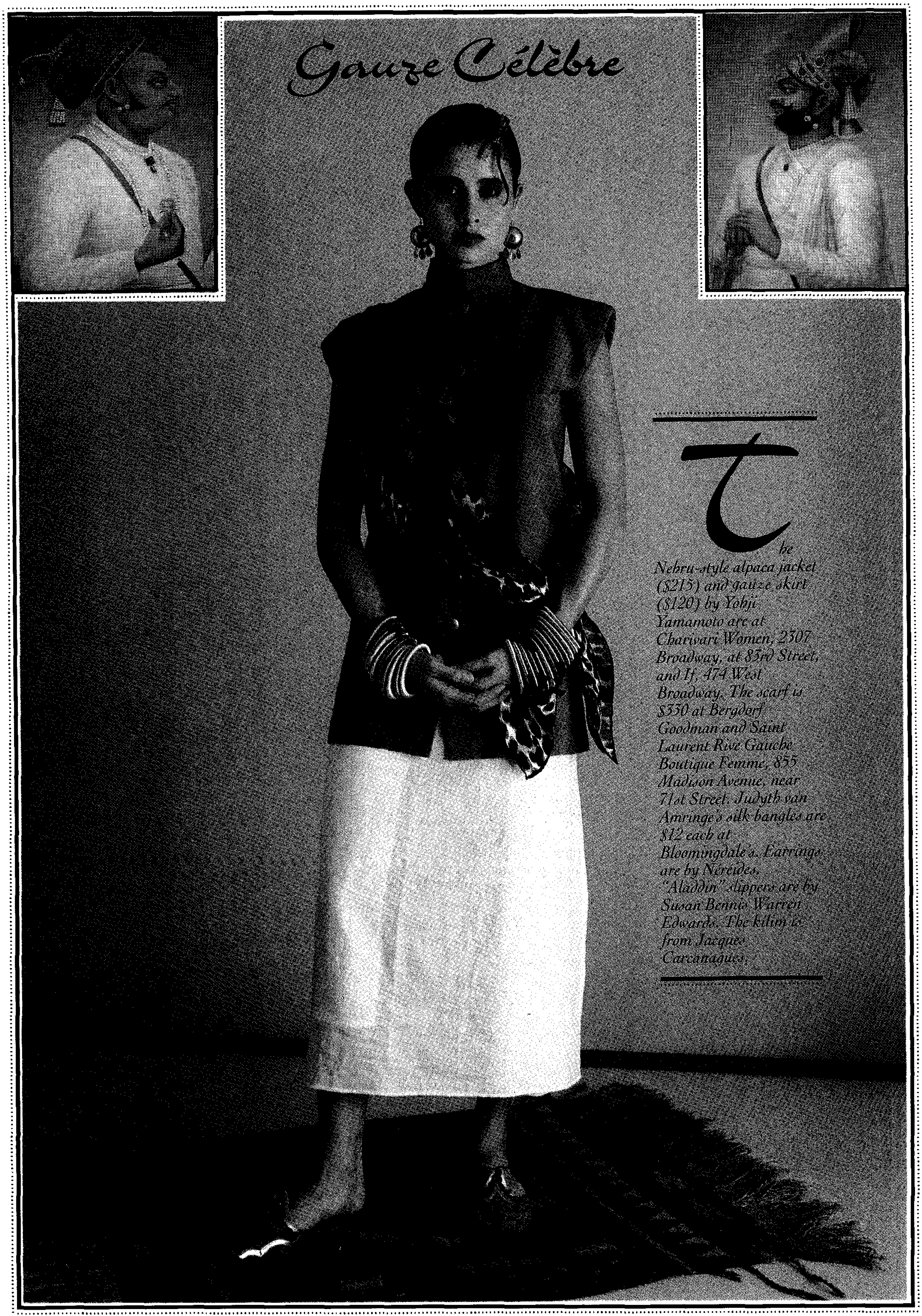
Cotton Tale



The Matsuda jacket ($245), shorts ($210), T-shirt ($35), and leggings ($50) are at Henri Bendel, Charivari 72 (58 West 72nd Street), and Matsuda (854 Madison Avenue, at 70th Street). Brass earrings are $75 at Bendel's. Judyth van Amringe jewelry is $250 to $500 at Bloomingdale's and Therapy, 799 Madison Avenue, near 67th Street. Suede shoes are $25 at Chor Bazaar, 801 Lexington Avenue, at 62nd Street. Striped Indian cotton courtesy of Sona.

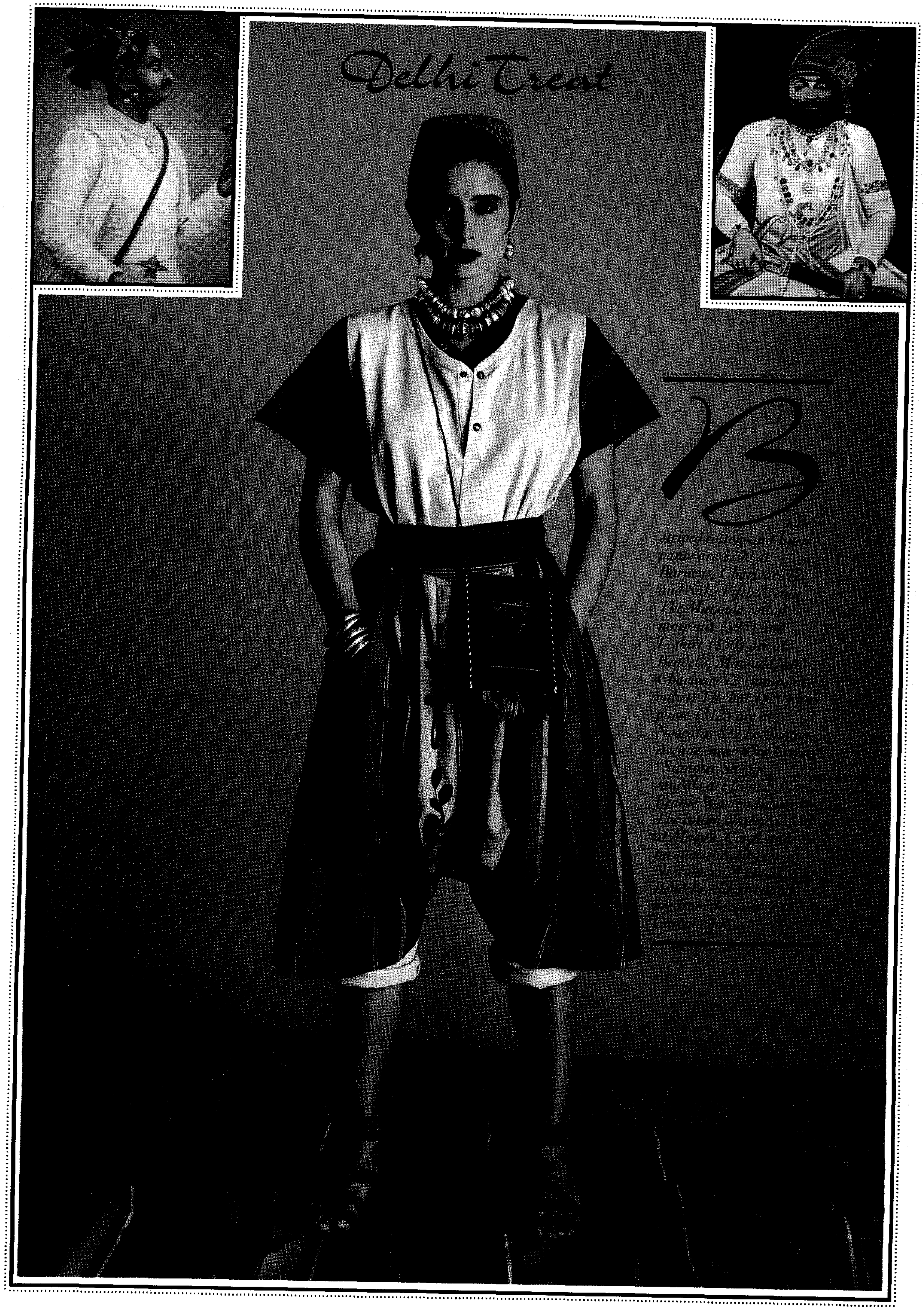
Hair: Alex Hilliard
Makeup: Linda Cantello

Gauze Célèbre



The Nehru-style alpaca jacket ($215) and gauze skirt ($120) by Yohji Yamamoto are at Charivari Women, 2307 Broadway, at 83rd Street, and If, 474 West Broadway. The scarf is $330 at Bergdorf Goodman and Saint Laurent Rive Gauche Boutique Femme, 855 Madison Avenue, near 71st Street. Judyth van Amringe's silk bangles are $12 each at Bloomingdale's. Earrings are by Néréides. "Aladdin" slippers are by Susan Bennis Warren Edwards. The kilim is from Jacques Carcanagues.

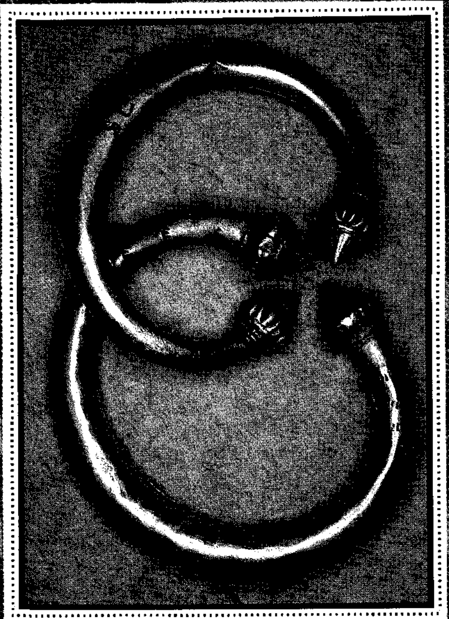
Delhi Treat



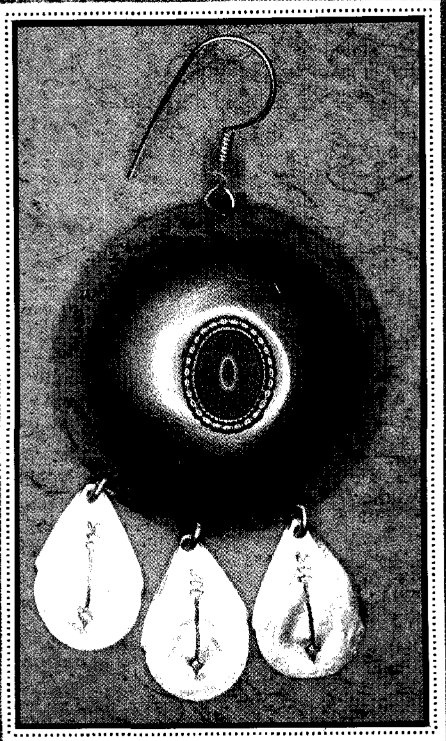
B

striped cotton-and-linen pants are $200 at Barneys, Charivari 72 and Saks Fifth Avenue. The Matsuda cotton jumpsuit ($95) and T-shirt ($50) are at Bendel's, Matsuda and Charivari 72 (jumpsuit only). The hat ([illegible]) and purse ($12) are at Noorata, [illegible] Lexington Avenue, near [illegible] Street. "Summer S[illegible]" sandals are from [illegible] Bennie [illegible]. The cotton [illegible] at Macy's, [illegible]

All the Raj



The spirit of Indian summer is enhanced by the details of traditional Indian raiment. The silver bangles shown above are sold by weight and range from $100 to $200 each at Jacques Carcanagues. The silver pendant at top right is studded with coral and turquoise and is $50 at Chor Bazaar. Earrings (right) plated with 24-karat gold and dotted with coral are by Néréides and are $80 at Henri Bendel. The embroidered hat (see detail below) is $20 at Noorata.



Art/Kay Larson

UNCOMMON VISIONS

"...Two shows of American works from out of town fail to satisfy; one from Japan will make you laugh..."

RESIDENTS OF NEW YORK TEND TO ACcept their ambivalence about the city and to flaunt it as a badge of honor, a symbol of survival against the odds. Artists who don't live here have no such luxury. They are always "not from New York," a label that sticks with terrifying persistence until they finally move here and become "artists" like everybody else.

The chance to show in New York is thus charged with complicated emotions, even when the shows are as well researched and ambitious as **"Outside New York: Seattle,"** at the New Museum, and **"Showdown,"** a five-part series focusing on artists from the Southwest, sponsored by the Alternative Museum, in TriBeCa. Both shows have the best of intentions: to give us a glimpse of artists from parts of the country little known in New York. The Whitney Biennial tried something similar this year: It made a special effort to include such good out-of-towners as Californian Oliver Jackson, whose sweeping canvases are more powerful than 90 percent of what passes for expressionist painting in New York. But the large museum shows often try to squeeze non–New York art to fit New York's most recent obsessions. The Biennial, for instance, emphasized a "European," "painterly" look, even when the artists were from west of the Mississippi.

The Alternative Museum and the New Museum like to think of themselves as more responsive to regional artistic variations. Accordingly, they have tried to fit the categories to the artists, not the reverse. In theory, that approach has terrific benefits; in practice, though, it produces an intriguing kind of liberal failure. Artists who share little else but a location rarely share much more than a mood. I tried to define that mood for myself in my first visits, but kept coming up with generalities. Finally I decided that the categories themselves were at fault. There is a vague "southwestern flavor" to the work at the Alternative Museum; even that loose connection is missing in the work from Seattle. The only way to approach these shows is to see them as arbitrary groupings of artists, some interesting, some less so. But doesn't that attitude sabotage the very reason for such exhibitions?

To the point: *A Japanese pharmacy sign.*

Perhaps. But such shows *are* necessary, even when they don't work. Neither exhibition is particularly satisfying: "Outside New York: Seattle" is too carefully groomed, as though the artists had all put on their best clothes before their visit. "Showdown" rambles rather too casually and at too slow a pace. Ultimately, though, I prefer the show with the larger scope. "Showdown" sprawls all over the Texas map, at least in this first version, curated by Ann Harithas, a former Houston gallery director and artists' advocate. The apocalyptic tone of the title is matched by the size of the show's ambitions: It will have five curators and three locations in four months. Harithas's section closed on May 7, and Geno Rodriguez's opens on May 14. It will be followed by Peter Frank's, from June 11 to July 2. A sculpture show begins at the Sculpture Center on May 10, and a photography show opens on May 21 at the Foto Gallery, in SoHo.

The showdown, presumably, is with New York. As a musical anthem to the show, California artist Terry Allen provided a twanging cowboy lament—played throughout the galleries—about a truckload of art sent out from the big city "to chide, cajole, humble and humiliate the Golden Bear." The truck overturns, catches fire, "and what the critics have cheered/Is now shattered and queered/And their noble reviews/Have been stewed on the road."

Maybe so, but some Texas art appears to have been "stewed on the road" rather longer than its New York counterparts. Rowdiness is a basic condition in this show. It turns up in John Alexander and Bert Long's outrageous video satire on the Ku Klux Klan, whose members are shown gleefully sticking knives in watermelons and chewing on the pieces. It turns up again in Mel Casas's banner of bullshit (literally, a painting of a bull's head and a pile of turds). After such sophisticated bombast, I was drawn to the understated poetry of Nancy O'Connor's photomurals, which allow black cowboys to tell the story of their lives as outsiders caught up in a great myth. And I was especially taken with the ambivalent exuberance in paintings by Robert Wade, familiar to New Yorkers from the iguana statue he installed on the roof of the Lone Star Cafe, on Fifth Avenue. Wade has taken an old trove of Texas photographs, enlarged them, and transferred the images onto sensitized linen. The result is a true photo-realism in which cowgirls at a rodeo, or rattlesnake hunters with blank eyes and big guns, become archetypes of wildness.

The forthcoming sections of "Showdown" will include a number of artists who've become practically synonymous with a southwestern viewpoint—Luis Jiminez, James Surls—as well as others less familiar but equally caught up in the mythology of desert and mountain. It will also include artists—conceptualists, monumental sculptors, photographers, painters, and others—who could as easily be from Minneapolis or Manhattan.

That's fine—"Showdown" is as unruly as such exhibitions ought to be. "Outside New York: Seattle," on the other hand, is not unruly enough. Perhaps there is less emotional distance between the urban centers on the two coasts. But it's also true that a kind of

Photograph by Dana Levy.

academic sameness pervades artists' regional dialects these days. Artists in Seattle, I gather from the New Museum's show, speak mostly to one another, and mostly through installations. There are moments of wit, such as Buster Simpson's plan to counteract acid rain with limestone lozenges to be placed, like antacid pills, at the mouths of rivers. But we're left in suspense. Are these artists important within Seattle, or newcomers there? How much can we know of them without a context? Not much, and certainly not enough. This show, I suspect, may do them more good than it does us. (The Alternative Museum, 17 White Street; the Sculpture Center, 167 East 69th Street; Foto Gallery, 492 Broome Street; the New Museum, 65 Fifth Avenue, near 13th Street; through June 1.)

GRAPHICALLY INGENIOUS WOODEN signs have distinguished the doorways of modest Japanese shops since the rise of the merchant class in the early seventeenth century. Witty, lyrical, and lovely, *kanban,* as these signs are called, were ripe for discovery. Now they have a show all to themselves: **"Kanban: Shop Signs of Japan,"** organized by the Japan Society and the American Federation of Arts in conjunction with the Peabody Museum, in Salem, Massachusetts. Like all good signs, they make their point instantly: For a pharmacy, there is a demon with an iron club promising release from stomach maladies; for a comb shop, a larger-than-life sample of its wares. But *kanban* also present a serious intellectual side: Their relationship to their culture is much like that of pop art to our own, but without pop's ironies. *Kanban* rely instead on visual puns and wordplays rooted in the Japanese language. The catalogue for the show tells us, for instance, that the calligraphy on the three interlocking circles used to advertise a bucket shop refers to a typhoon that caused many fires—and thus produced much prosperity for the bucket merchant.

Take your lunch and be prepared to laugh. Then, when you're done, sit down with the catalogue and read its fascinating account of the end of the samurai wars in the late sixteenth century and the beginning of the entrepreneurial mentality that has so marked modern Japan. Samurai, you will recall, scorned money and never handled it. That was a bad mistake, as the predominance of these signs suggests. And when you're through reading, go see the best *kanban* of all, the one you probably missed: a three-foot ball of cedar twigs, called a *sakabayashi,* made from the remnants of a cedar tree that was used to make sake barrels. It's a sign that says everything by saying nothing at all. (Japan House Gallery, 333 East 47th Street; through June 12.) ▬

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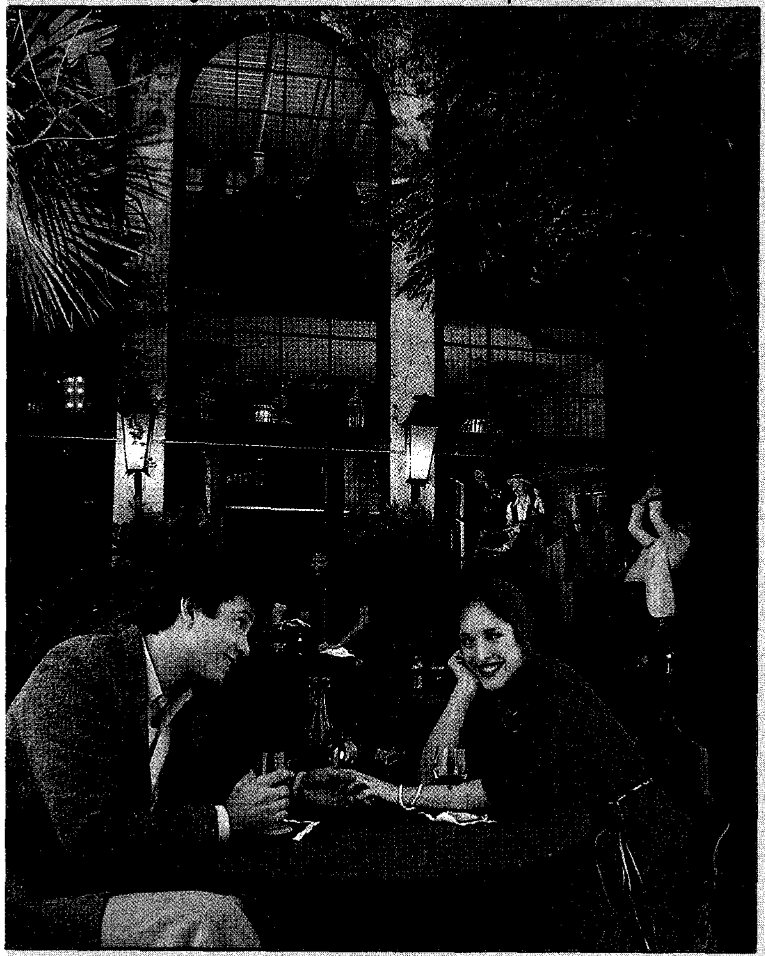

She's a lady of many moods, San Antonio. And while she loves to let loose and dance 'til all hours, she has a quieter side, too. Still. Reflective. Unhurried. And you can feel her presence wherever you go. Strolling along her Riverwalk by bustling shops and cafes. Sharing an intimate conversation outside one of her night clubs. And in a thousand other ways. She's filled with unforgettable places. And moments. San Antonio. She's one special lady.

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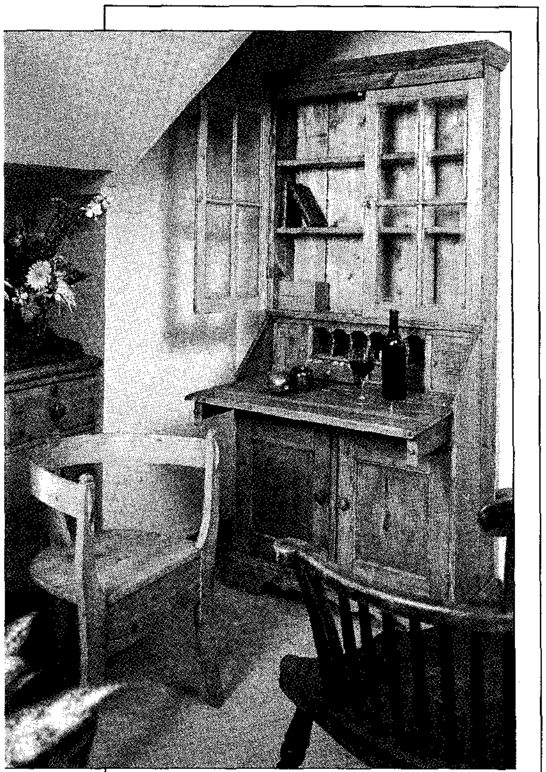
By Nancy McKeon and Corky Pollan

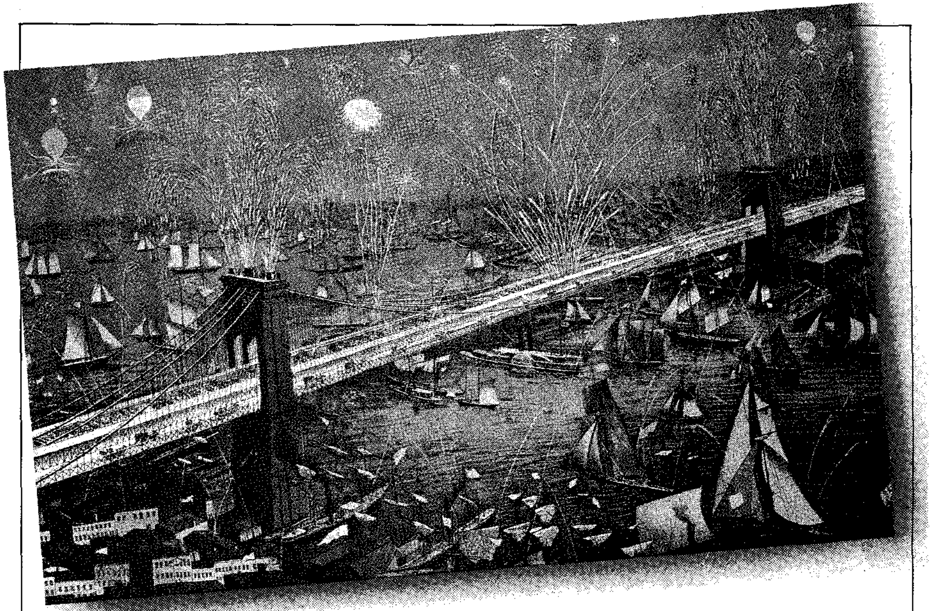


A Pine Madness

Rustic pine furniture has finally found urban sophistication. La Compagnie Anglaise (above), a Paris-based firm run by Michelle Amiel, features English pine that is lovingly refurbished. There are chests of drawers ($600 to $1,500), cupboards ($2,000 to $6,000), and chairs (about $250). There's pine at Macy's too, handsomely restored and oiled and from Ireland. The range is $250 (washstands) to $500 (chests) to $1,800 (huge cupboards).
LA COMPAGNIE ANGLAISE/*1113 Madison Avenue, near 83rd Street/772-8515*
MACY'S/*The Corner Shop/Ninth floor*

Feet of Play

Think of them as bathing caps for the feet. For outdoor showers at the beach house, for the locker room at the club, these rubber beach shoes make as much sense as Mother told us they did. But Mother didn't tell us that they came in zingy colors and that we might even wear them on the street this summer.
HENRI BENDEL/*$12/Shoe Strings/Fourth floor*



A Spree Grows in Brooklyn

Fireworks exploded over the East River the night the Brooklyn Bridge opened, back in 1883 (as seen in this poster, made from a rare color lithograph). And so they will again on May 24. Where to be that night? South of the bridge, where a sound-and-light show (9 P.M., simulcast on WNEW radio) will highlight history and where the fireworks (9:30 P.M.) will cascade from the bridge towers. Where will *we* be? Well, Buzzy O'Keeffe, owner of Brooklyn's River Cafe, has chartered a Staten Island Ferry, which will allow 1,800 lucky people to anchor amid the festivities. And we'll be with Buzzy.
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Photographs: top, Corinne Colen; left, Wolfgang Hoyt/ESTO.

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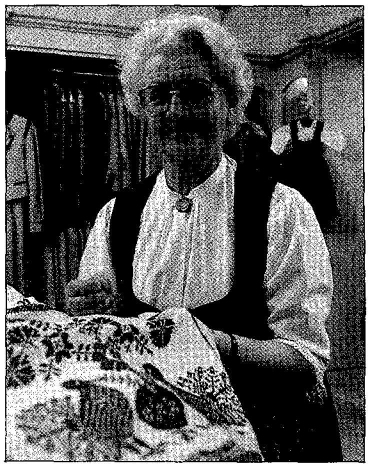
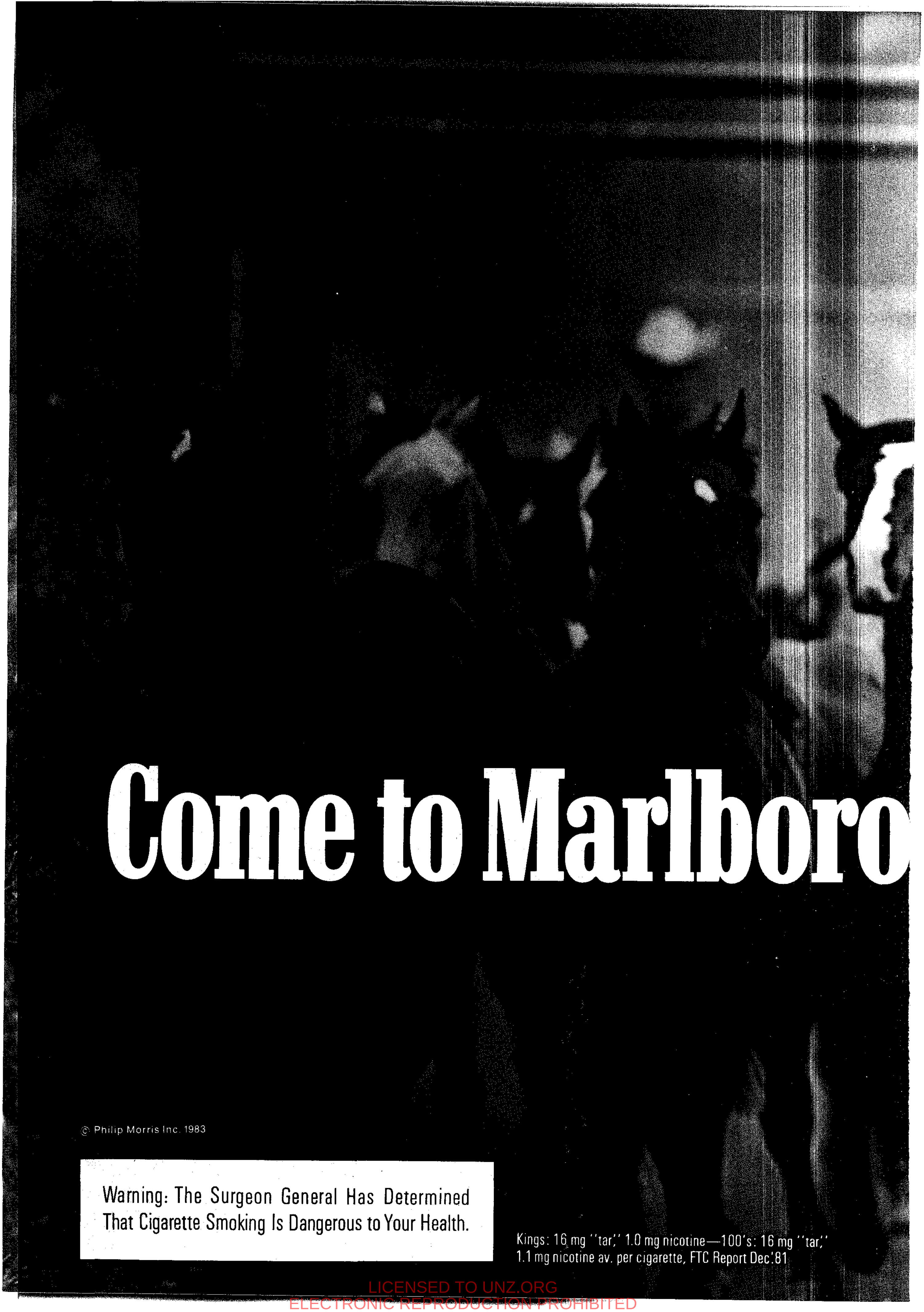
Bavarian Dream

You can't turn an enormous department store into a delicately scaled boutique. Or can you? In effect, that's what Ludwig Beck of Munich has done. By editing the contents of the Bavarian store, Beck's has distilled the very essence of its uniqueness—exquisite handmade clothing, traditionally elegant Nymphenburg porcelain, homespun Bavarian wool-and-cow's-hair slippers. You won't find five patterns of summery earthenware here, only one delightful flower-sprigged set from Austria. Towels? Certainly, but only cotton knits from Germany ($6.50 to $50). Dolls? Indeed, hand-painted porcelain creations by Brigette Deval that range up to $3,500. Modern fashion? The styles of Jil Sander. It's not all expensive. It's just that everything is unique of its kind. And most of the time, to keep the spirit of the original store, there will be a representative artisan, like embroiderer Maria Schlögel, right, demonstrating a craft.



LUDWIG BECK OF MUNICH
Trump Tower, 725 Fifth Avenue,
at 56th Street/308-2025

Photographs by Wolfgang Hoyt/ESTO.



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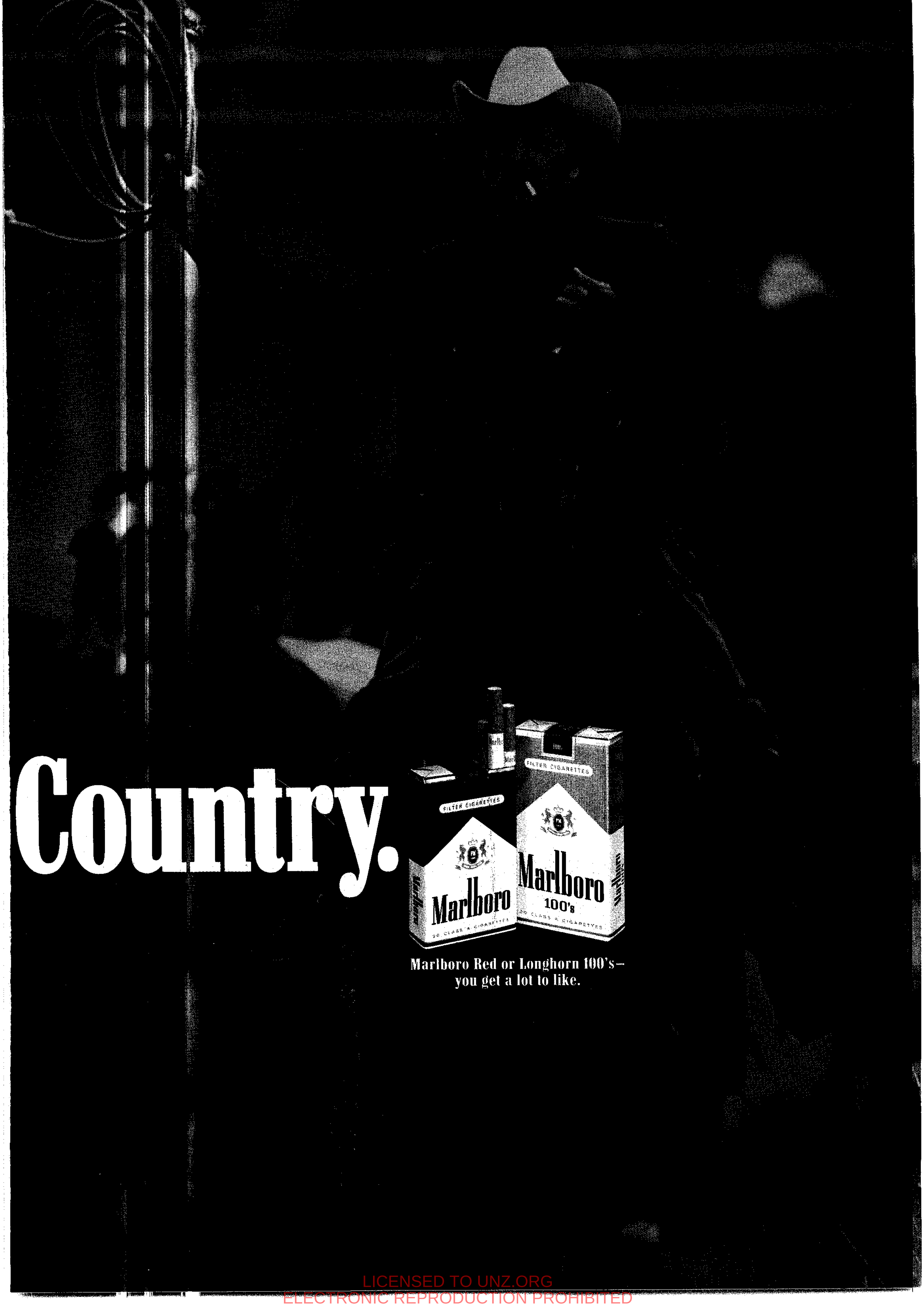
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Books/Carolyn Clay

OFF THE COURT

"...The brilliant notions in *The Tennis Handsome* keep coming at you, like balls spewed by a practice machine..."

The Tennis Handsome, *by Barry Hannah. Alfred A. Knopf; 166 pages; $11.95.*

The Tennis Handsome IS SET ON THE largely asphalt court of post-Vietnam America, where senseless combat is the monotonous norm and love the lowest score. On the sidelines, like some Kerouac'd-out Bud Collins, sits Barry Hannah, taking notes (and possibly drugs) on the sex, violence, and religiosity of it all. His Christ, who survives both drowning and a close encounter with lightning, may be the first to wear tennis whites and a visor of thorns.

Hannah's sports reportage—centered on the seemingly endless career of ageless ace French Edward, "the happiest man on the court, and the prettiest," if a near-mental defective—displays an imagination as lush and befouled as the Mississippi delta that spawned him. His is the world according to some red-neck Garp: vicious and arbitrary in the bleachers; primeval grace where the gods in sneakers gambol, churning up the thrill of victory, the agony of defeat, without actual bloodshed. As a shell-shocked Vietnam survivor remarks from the stands, "It was wonderful and nobody was being killed."

Of course, it isn't easy to get killed in *The Tennis Handsome*—at least not stateside. In this book, death is not only not proud; it's not trustworthy. The hero "drowns" without effect; sure, his synaptic connections are a mite flooded, but he can still whack that fuzzy orb with awe-inspiring artistry. And French's ancient, addled coach weathers not just drowning but a stroke; when his wraithlike corpse is dumped into the Mississippi, it sleepwalks on the sewage. No wonder, then, that when Hannah's most loathsome character, the thoroughly debauched Dr. Baby Levaster, appears to get his just desert, we wait for him to spring from the gore and boogie. "Oh, self," he begs, "don't pussy out on me now!" Which seems apt, since he must have more lives than a cat.

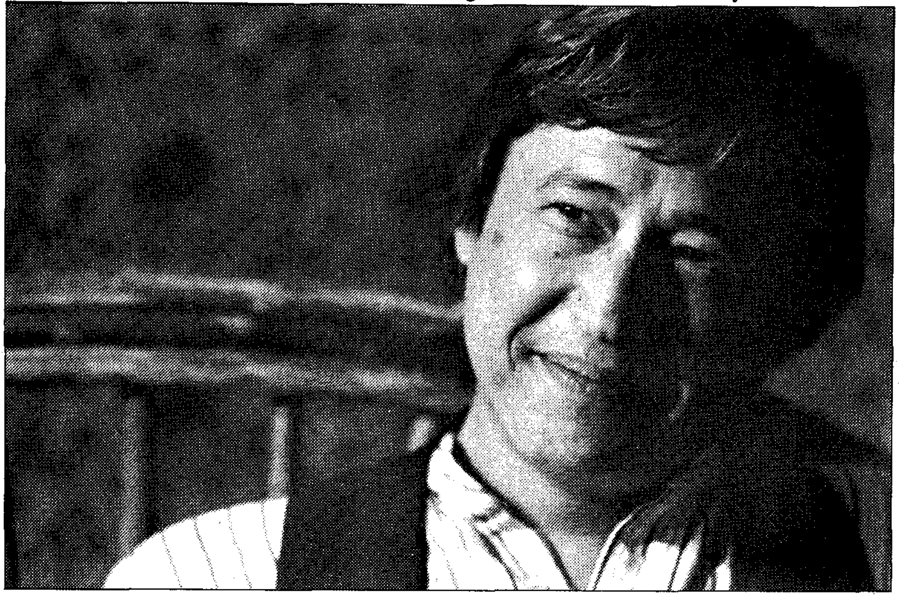
So, apparently, do Hannah's inventions: The novelist is master of the twice sold tale. French Edward, though bred in Vicksburg, was born in a story called "Return to Return," which has parachuted from Hannah's much lauded collection, *Airships,* to become the first chapter of *The Tennis Handsome,* whose second, "Midnight and I'm Not Famous Yet," also jumped from *Airships,* acquiring the mythic persona of French Edward on its descent. "Midnight" 's Captain Bob Smith returns home from Vietnam, mind-blown and horny, sometime after the legendary French has fled, repelled by the discovery of sexual congress between his comely mom and reputedly homosexual coach. Declaring "his father . . . a fool, his mother a lewdness, his mentor a snake," the tennis handsome packed his racquets and stomped out the home fires with his Nikes. This left him free to enter into a symbiotic relationship—around which *The Tennis Handsome* is spattered, like a lurid cartoon landscape—with the vile Levaster. Together they form a complete if aberrant being: the perverse mind welded to the perfect body.

And together, in Levaster's Lincoln (ah, the Civil War references abound), they travel the tennis circuit, never failing to encounter random violence and maimed women. French, resplendent in his bronzed beatitude, is not only Jesus on the dashboard of Levaster's car; he also suggests Don Quixote, Dorian Gray, and, eventually, Rod McKuen—all hollow-headed and dependent on the Mephistophelian physician, exuding wiliness and lust. But Levaster perceives French's sportsmanly serenity as somehow redemptive: It is the only thing that moves him. When he isn't gazing on the imbecile Adonis, Levaster sees the world as it is: a wild, relentless smear of comic blackness.

Alas, Hannah's hallucinogenic yarn is as relentless as his vision. The gonzo approach, in which he is well versed, may be best suited to short fiction. Even this brief novel, almost devoid of scenery and sentiment, becomes exhausting, its barbed whimsy ground to cuteness. Careering through a low-down America high on athletics and prurience, the book is full of brilliant notions; they just keep coming at you, like balls spewed by one of those practice machines. Only sex and sport seem to merit play-by-play coverage, and while the former is brutal, the latter is holy. "It's a *church,*" Levaster thinks as he watches French stride onto a tennis court. "We are close to the godly meadows here."

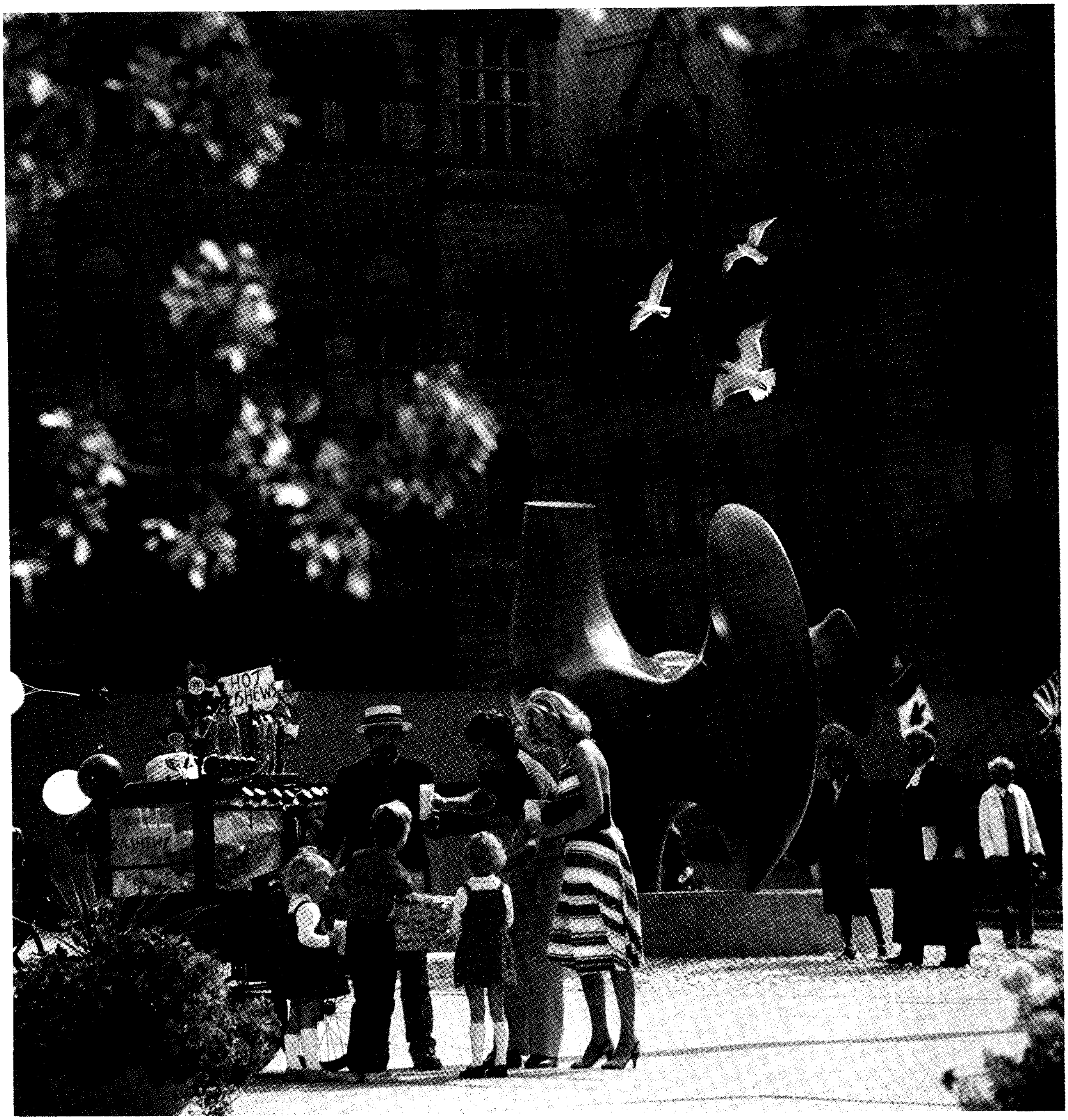
Perhaps. But Hannah has no intention of stopping to smell the celestial flowers. It's slam, bam, thank you, ma'am, as image after potent image is lobbed over the fence. Hannah's talent, teetering ominously on America's cracked foundation, is undeniable, even frightening. But in the end it tumbles down on us—as he says of one of Levaster's dreams—"like the bricks of a hysterical mansion." ■

Carolyn Clay is the theater critic of the Boston Phoenix.



Hannah: *Careering through an America high on athletics and prurience.*

Photograph by Karen Newsom.



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Wine/Alexis Bespaloff

GRAPE EXPECTATIONS

> "...A Provence rosé quaffed on a terrace facing the Mediterranean surely owes some of its appeal to the atmosphere..."

IF YOU ORDERED ASSORTED HORS d'oeuvre in a French restaurant, you would be dismayed if you were served a plate of raw food. If, on another occasion, you asked for sashimi in a Japanese restaurant, you would be astonished if the fish brought to your table were cooked. Most of us can enjoy foods that are prepared very differently—as long as they conform to our expectations.

Accounting for taste: *National preference, fashion, and the occasion all help to determine a wine's attraction.*

Illustration by Paul Meisel.

Expectation also plays an important role in tasting and evaluating wine. We expect a six-month-old Beaujolais to be appealing, fruity, and, above all, drinkable. But we don't expect to enjoy a very young red Bordeaux from a top vintage or a California Cabernet Sauvignon sampled from the cask; in fact, many tasters would be disappointed to find such young wines actually drinkable, since it would suggest that they lacked staying power. And among white wines, the unusual pungent bouquet that is prized in a fino sherry would be a cause for alarm if present in a Chardonnay or white Burgundy.

Although evaluating and appreciating specific wines require some idea of what the wine should taste like—that is, some experience—those expectations may vary. There is, for example, the role played by national preferences. Even today, many wine-makers in Italy and Spain produce red wines that have been aged for several years in wood and that are bottled only when they have achieved a stage that most French and California wine-makers—who prefer a more immediate impact of fruit—would consider faded, dried out, and too old for drinking with pleasure. The dull, oxidized, and disagreeable whites that were common in Italy, Spain, and South America ten years ago have been largely replaced by fresh, fruity, early-bottled wines that conform to the expectations of an international market, yet many native consumers, accustomed to aged, browning whites, reject these cleanly made wines as bland and flavorless.

Also, fashions in wine, as in many other areas, change. French champagnes were quite sweet until the 1860s, and those shipped to the Russian court before the revolution contained as much as 12 percent sugar. A more recent change, and one closer to home, is occurring among the wine-makers of California, many of whom are now turning away from the powerful, overripe, oaky Chardonnays and Cabernets to wines with elegance, balance, and restraint. Consequently, the qualities that a consumer of California wines was asked to admire five years ago are, to a large extent, no longer appropriate today.

FASHION AND LOCAL PREFERENCES apart, anyone looking for quality will begin by expecting a good wine to be true to type. An ordinary wine—no matter how well made—can be defined as one that has been specially formulated to be sold at a pre-determined price and to appeal to a large number of consumers. A good or fine wine, on the other hand, is one that reflects, in a distinctive way, the grapes from which it was made and the area from which it comes. Such a wine has clearly defined characteristics—a Bordeaux should not taste like a Barolo, a Soave like a Sancerre, nor a Zinfandel like a Pinot Noir.

Given that every fine wine has its own personality—it is the individuality of wines that makes them more interesting than, say, tomato juice—most tasters are nevertheless likely to approach wines from Europe and California somewhat differently. European wines are usually evaluated for their appellation character—that is, a wine labeled Médoc, Pommard, Rioja, Barolo, Chianti, Chablis, Sancerre, Orvieto, or Bernkastel should display the bouquet and taste impressions associated with that specific appellation of origin (whose definition goes beyond geographical boundaries to include such important elements as which grape varieties are permitted). When tasting a wine labeled with the name of the grape variety from which it was primarily, or entirely, made, tasters look for varietal character, the qualities associated with Chardonnay, Cabernet Sauvignon, Zinfandel, or Gewürztraminer.

But a wine's traditional taste may be the result not simply of soil and grape but also of the way it is treated. For example, judicious wood aging adds complexity and richness of flavor to both red and white wines, and that, too, becomes an element that experienced tasters accept, and expect, as part of the taste of, say, fine white Burgundy, California Cabernet Sauvignon, or Barolo. In fact, some classic wines owe most of what we perceive as their traditional taste to the way they are made—sherry is a wine that is deliberately exposed to air as it ages; port is made by adding high-proof brandy to the fermenting wine, causing it to retain much of its natural grape sugar; champagne is made by inducing a second fermentation after the wine has been bottled.

The right combination of grape, soil, and wine-making techniques can produce fine, distinctive wines, but quality is also affected by a factor that cannot be controlled—the weather. "Consistent quality can be achieved," says Zelma Long, the wine-maker at Simi, in Northern California. "Great wines are a gift."

Just what are the characteristics of great wines? "I can sum up quality in two words," says Christian Bizot, director of the Bollinger champagne firm. "Balance and length." Lucien Sionneau, in charge of wine-making at Château Mouton-Rothschild, whose wine could not be more different from champagne, does not disagree. "Greatness is expressed by persistency of bouquet and length of flavor," he says, referring to the extent to which a wine's flavor continues as you taste it, and lingers in the mouth after you swallow. Michael Broadbent, director of Christie's wine department, expands on this theme. "The common denominator of all great wines is complexity, harmony, length of flavor, and finish, a sort of extended finish and exquisite aftertaste. A Beaujolais or Gewürztraminer is very appealing, very attractive, but, quite honestly, once you have sniffed that wine, it has nothing more to offer." He recently added, "The more I taste, the more I think that quality is in the bouquet and in the way it unfolds in the glass, as opposed to a wine that just continues to smell the same way."

WINES ARE NOT CONSUMED IN A VACuum, of course, and the circumstances in which a bottle is served certainly affect our expectations and, consequently, our perception of its quality. A twenty-year-old Burgundy or Barolo is in its proper setting when shared by a few wine enthusiasts at a quiet dinner, but the same wine is likely to disappoint if opened at a picnic on a hot summer afternoon. A Provence rosé quaffed on a terrace facing the Mediterranean surely owes some of its appeal to the view and the occasion. A wine presented in crystal goblets and accompanied by carefully selected food is likely to be enjoyed more—and will certainly be taken more seriously—than the same wine poured without ceremony.

As Jacques Puisais, one of France's leading oenologists, points out, "quality is what gives pleasure at a given moment. Comparing a light, dry, crisp Muscadet and a rich, honeyed, concentrated Sauternes, most people would consider the Sauternes a much finer and more interesting wine. But," Puisais adds with a smile, "if you introduce a dozen oysters . . ." ▬

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Music/Peter G. Davis

THE FINN 'RED LINE'

"...Thrillingly sung and played by the Finnish Opera, Sallinen's music drama relentlessly builds to a crushing climax..."

THE **Finnish National Opera**'s RECENT visit to New York did not exactly send the city into delirium—warm respect rather than heated enthusiasm seemed to be the prevailing response. But then, New Yorkers have always preferred their operas glamorously packaged, bursting with starry international casts and glossy stage spectacle. The Finns stress more sober values, a carefully balanced blend of music and drama that is not only a viable alternative (some might even say a preferable one) but also nearly extinct in today's jet-age operatic world.

If the two productions presented at the Metropolitan Opera House are typical of the company's work, Finland has created a truly national ensemble, completely staffed by native talent, that clearly aims to be a relevant artistic component of the community rather than a purveyor of exotic, ornamental entertainment. Not too long ago, most major European opera houses had a similar strong national identity. Now virtually nothing distinguishes one company from another, as the same operas, the same singers, the same conductors, and even the same homogenized productions turn up with boring regularity in London, Paris, Milan, Berlin, Vienna—New York, too, for that matter.

So the Finnish National Opera had something special to offer, especially since the company chose to present a pair of recent works by two of the country's most prominent living composers. This was a real gamble. The music of Joonas Kokkonen and Aulis Sallinen is scarcely known at all in the United States. Then, too, the operas, based on historical Finnish subjects, strike deep chords in the national consciousness but will inevitably have less meaning for audiences beyond the border. Every country cultivates a popular native repertoire that thrives at home but rarely survives exportation. If the New York City Opera ever visited Helsinki to perform *Susannah, The Mother of Us All,* or *The Ballad of Baby Doe,* I wonder what the Finns would make of those extremely localized American operas.

Occasionally music dramas with national themes do strike a universal note—*Boris Godunov, The Bartered Bride,* and *Jenufa* come to mind—and Sallinen's *The Red Line* stands an excellent chance of joining this select group. Based on a novel by Ilmari Kianto, the opera depicts grim peasant life at the time of Finland's first elections in 1907. Hostile nature and grinding poverty continually threaten the marginal existence of Topi, his wife, Riika, and their children. The family takes hope when a political agitator promises instant improvements if the illiterate peasants elect a socialist candidate by drawing red lines on their ballots. But it is too late for Topi and Riika. Their children die of malnutrition, and Topi is killed while protecting his last cow from a marauding bear. Riika finds his body, a red line slit on the man's throat.

A cast possessed: *Baritone Jorma Hynninen, center, in* The Red Line.

There is nothing particularly original about Sallinen's conservative music—one can easily hear obvious echoes of Prokofiev, Shostakovich, Janáček, and Mussorgsky—but all the influences have been smoothly absorbed in a superbly crafted score, consistently striking for its lyrical eloquence and surefooted dramatic pacing. Sallinen's compassionate identification with the characters shines through everywhere: in the central relationship between Topi and Riika, in the Act I finale as the wily agitator cynically manipulates the crowd into a frenzy, and especially toward the end of the opera when the two grieving parents bear the corpses of their children across the stage to the strains of a searing funeral march. *The Red Line* goes far beyond parochial matters, portraying human misery without a trace of sentimentality and relentlessly building events to a crushing climax.

Kalle Holmberg's spare but incisive production sensitively captured the work's brooding power. So did the conducting of Okko Kamu, who thrillingly projected the score's dramatic thrust and pulsating lyricism. The cast seemed completely possessed by the opera, which they now have performed many times since the premiere in 1978. Jorma Hynninen's beautifully modulated baritone, rugged presence, and discerning musicianship brought the Wozzeck-like Topi to life from the first moment he stepped onstage. Taru Valjakka created an equally vibrant effect as the family's sole tragic survivor, Riika, and Matti Salminen as a friendly peddler, Eero Erkkilä as the slimy agitator, and Anita Välkki as a matriarchal neighbor contributed brilliantly etched cameos.

Kokkonen's *The Last Temptations* seems destined to remain an opera for local consumption—the work has had nearly 200 performances in Finland

Photograph by Beth Bergman.

since its 1975 premiere. I could not summon up much interest in the leading character, a gruff, early-nineteenth-century revivalist preacher who carries his stern Lutheran doctrine from the backwoods to the country's great cities. Paavo Ruotsalainen (an important figure in Finnish history) undergoes numerous trials of faith in a series of flashbacks from his deathbed, but most of the time his role is a passive one and the opera lacks a convincing dramatic structure. Kokkonen's music also sounds rather faceless, its modal style vaguely recalling Vaughan Williams, although Jaakko Ryhänen as Paavo and Ritva Auvinen as his long-suffering wife managed to bring some conviction to the piece.

CRITICS RARELY PURSUE THE **Metropolitan Opera** when the company sets off on its annual spring tour—if the night-to-night performers at home sometimes seem less than stellar, the casts assembled for the road are often downright scandalous. Perhaps a new policy has been drafted or perhaps it came as a pure fluke, but a recent *Der Rosenkavalier* at the Kennedy Center in Washington was, role for role, better than anything the Met offered in that opera last season for New York audiences. In fact, I doubt if I've ever seen a *Rosenkavalier* to equal it.

The principal lure was Elisabeth Söderström as the Marschallin. Söderström sang regularly with the Met over twenty years ago, but family concerns kept her in Sweden during the main period of her career. She began traveling again some time ago, and why the Met waited this long to re-engage such a superb singing actress, without peer today, mystifies me. By fine-tuning every gesture, expression, and vocal inflection, Söderström created a disturbingly complex personality, a woman who knows herself and her young lover all too well. The dramatic as well as the musical climax of the role comes when the Marschallin desperately, almost roughly, frames Octavian's face in her hands and tries to make the boy understand that sooner or later he will leave her for a younger woman. Söderström illuminated the moment as only she could—a great actress who is also a supreme musician.

A cast without a single weak link helped make this performance especially memorable, in particular Frederica Von Stade's impulsively mischievous Octavian and Kathleen Battle's vulnerable Sophie, both singers in glorious voice. Aage Haugland portrayed Baron Ochs as a lovable, moon-faced rogue whose boorish behavior for once seemed more amusing than offensive. The entire production, in fact, had a spirit and directorial focus that I missed last fall at the Met. ▬

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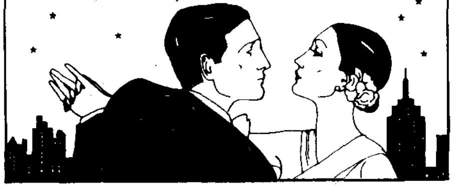

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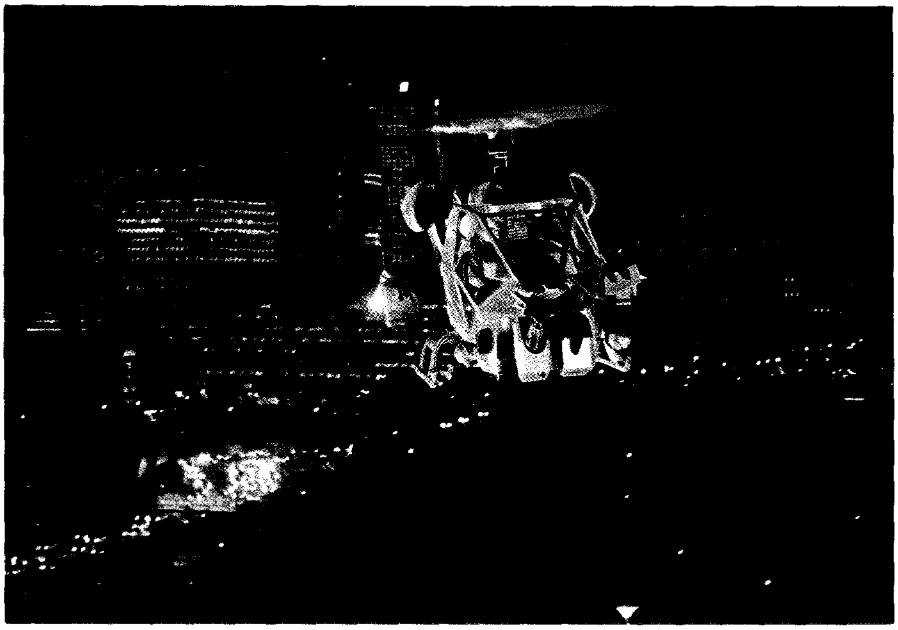


Sky king: *The attack copter hovers over L.A. in John Badham's film.*

A HELICOPTER IS AN UNGAINLY-LOOKING thing. With its bulbous head and spindly long tail, its rotor blade and skis, the helicopter has the appearance of an immense greenbottle fly wearing a foolish beanie. Even its nickname—chopper—is unattractive. Yet, ugly as it is, the helicopter has cinematic possibilities that sleekly beautiful jets don't have. In **Blue Thunder,** the first big action/fantasy movie of the season, copters hover over the streets and backyards of Los Angeles, breaking up robberies and eavesdropping on couples making love; they swoop under bridges, zip through skyscraper canyons, flip backward in 360-degree loops; they land on railroad tracks; and when they fall, they fall on uninhabited houses. They do everything you could ask for except help old ladies cross the street and remove chewing gum from beneath park benches.

On the surface, *Blue Thunder* is an attack on unnamed fascist elements in the federal government who want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine-guns unruly citizens from the air. The director, John Badham, and the screenwriters, Dan O'Bannon and Don Jakoby, solemnly warn us against the possible misuse of military technology. A noble theme. But, in typical American style, the filmmakers get so carried away with the glamour, power, and sheer fun of the dangerous new hardware that most people will probably miss the pro-civil-liberties message and enjoy the movie for the very perils it is warning against. Large stretches of *Blue Thunder* take us inside the giddy experience of surveying, hovering, and sweeping down from the sky; we're meant to identify with the conquerors in the air, not with the rabbity wretches below.

Blue Thunder is beautifully made—a gleaming, high-tech entertainment with rousing chases and combats. It's much better than Clint Eastwood's recent love affair with an airplane, *Firefox,* but it's still kid stuff—conventional in ways that are familiar from other commodities assembled for the summer mass market. The characters are fitted with just enough quirks to avoid complete standardization. Roy Scheider, returning to life after his strangely muffled work in *Still of the Night,* gives an assured star performance as Murphy, a police-helicopter pilot who suffers from bad Vietnam memories. As a pilot in the war, Murphy inadvertently took part in an atrocity. If the screenwriters had been on the ball, they would have established more clearly how Murphy's memories of that agonizing moment have affected his attitudes as a cop. Instead, they get us worrying about a simpler problem—whether his past will cause him to fall apart under pressure. Given the limitations of this fallible-man-of-action role, Scheider is fine—alert, wryly amused, a scaled-down hero without pretensions. Murphy's partner on the job is the neophyte Lymangood, played by the tall, goosey Daniel Stern as an eager, nervous boy. Patrolling the city together from the air, Scheider and Stern make a pleasant duo, but the script won't let them open up the characters and establish a vital connection with each other; in the end, they're forced to stick to police-movie clichés—the cop who's seen everything and the innocent rookie.

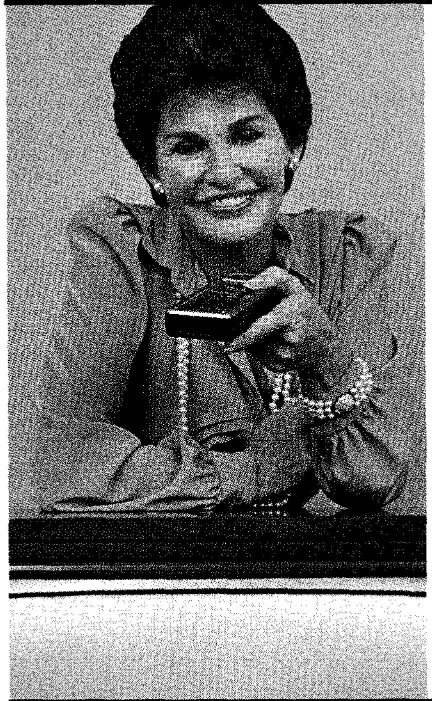
Shadowy government officials show up with a powerful new toy—Blue Thunder, a high-speed attack helicopter with a gleaming nose, dark and shiny as Darth Vader's head, and a long tail, fiercely serrated, like the body of Captain Nemo's submarine in the movie of *20,000 Leagues Under the Sea.* Blue Thunder's alleged purpose is to protect Los Angeles against terrorists during the 1984 Olympics, but a test against dummy targets proves that its heavy guns will kill more of the innocent than the guilty. This should be reason enough not to use it, but the filmmakers expect summer audiences to have popcorn for brains; they throw in an evil test pilot—Colonel Cochrane (Malcolm McDowell), an old enemy of Murphy's from Vietnam. His hair bleached Nazi blond, McDowell is exploited for his glowering, deep-set eyes and bullyboy snout, and he's made to speak in an irritatingly flip British accent (far from his natural tones). Ah, yes, a Nazi Brit who somehow becomes a colonel in the U.S. Army; the movie takes one back to a time when villains had sneers and accents.

Security for the Olympics, it turns out, is just a cover; the helicopter, it is whispered, has actually been designed for use against city neighborhoods like Watts. The filmmakers flash the proper liberal credentials, but flashing is all they do. Exactly how the helicopter is going to be unleashed remains extremely vague—evidently, no one wanted to hurt the movie's commercial chances by going too deeply into politics or racism. Murphy, who has discovered a link between Blue Thunder and the mysterious death of a black adviser to the mayor, fights against using the new helicopter, not out of principle but because the evil little Cochrane is trying to kill him. He kidnaps the superpowered bird, and gets to play with all of its new toys, spying on Cochrane from the air, taking on a pair of F-16s, shooting off the back of a pursuing police car so as not to hurt the officers in the front (neatest trick of the week), and so on. As it turns out, the liberalism of this movie functions as a guilty memory, like Murphy's traumas; the movie's deepest feelings are all on the side of mastery, control, firepower. Badham goes so far into Superman fantasies that he mucks up the melodramatic conclusion of the story. In the final shoot-out between the old war aces, it is Murphy, the good guy, who fights from the overwhelming new craft, while evil Cochrane uses a standard army helicopter (surely, for the proper David and Goliath effect, it should be the other way around?).

Unlike Steven Spielberg, who also reaches for the kid in all of us, John Badham is taken in by the pseudo-serious side of his own material, and when he tries for something playful, it's a little embarrassing (his idea of a joke is to have the airborne cops hover outside the window of a woman exercising in the nude—the sequence is even lit like a *Playboy* centerfold). But Badham, director of *Saturday Night Fever* and *Dracula,* is visually fluent; *Blue Thunder* has a glowing, elegant look to it, and the aerial sequences are continuously exciting. I don't think it's possible to overstate the difficulty of keeping two helicopters in the same shot, or of making the spatial relationships plausible when the choppers are shot separately, or of editing the aerial footage into a sequence that has rhythm and snap. *Blue Thunder* is confused and full of clichés, but it's a brilliantly engineered love poem to whirlybirds.

AT A CERTAIN POINT DURING PRESIDENT Reagan's recent speech on Central America, the nature of life in El Salvador, the reality of the country itself, suddenly dissolved into a familiar image: Soviet-backed guerrillas are besieging a legally elected government; the United States has to defeat those guerrillas or else our allies in Europe, Asia, and the outer rings of Saturn will never trust us again. For the moment, El Salvador no longer existed; the country was merely a metaphor, a theater for a larger drama.

Alsino and the Condor, the Oscar-nominated film directed by Miguel Littin, a Chilean exile (he had worked for Allende until the coup), offers a left-wing counter-metaphor that is almost as



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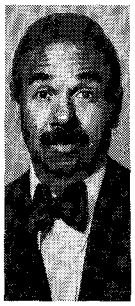

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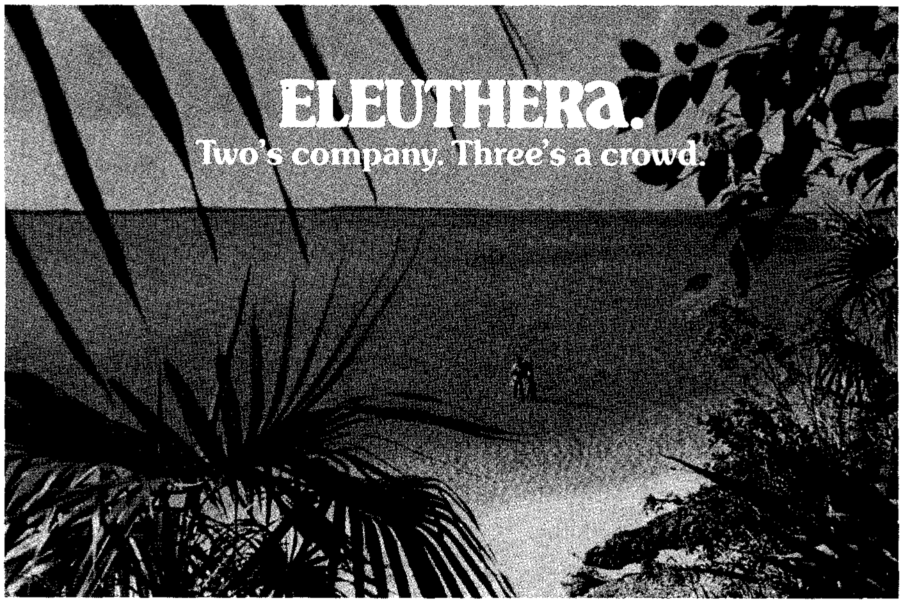

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abstract as President Reagan's image. In an unnamed Central American country, corrupt Government Troops led by an American Adviser in dark glasses (Dean Stockwell) terrorize impoverished Villagers and Peasants; meanwhile, a young, parentless Boy dreams of flying through the air; when he jumps off a tree, he mangles himself and becomes a hunchback. Stooped over, he wanders through the countryside and witnesses massacres, bombings, burials. Finally, he runs into a group of warmhearted Guerrillas who adopt him as their own. In the concluding image of the film, he stands up straight at last, triumphantly holding a Rifle over his head. He will soar after all.

Is Littin's film about Guatemala, Chile, El Salvador, Nicaragua, Vietnam? Perhaps for Littin they are all the same. If you are interested in propaganda rather than history or politics, there is only the eternal Struggle, the eternal American, and the eternal Boy who becomes a Revolutionary. The lush terrain (Nicaragua, I think) gives the film some physical detail that is most welcome, and a few of the actors, in their exemplary roles, bring some juice to their lines. But the movie is still an all-purpose model, and, as such, it's completely unilluminating. Littin has said that he wants to present the collective consciousness of a people forced into revolution, but since he doesn't develop the specific circumstances or the politics of revolution, consciousness is precisely the thing he defeats.

Briefs: The Hunger IS AN ELEGANT, SILvery movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, aging skin, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of jagged and sleek high-fashion imagery that bores me beyond printable description. Tony Scott, the English director, got his start in TV commercials, like all the new English directors; Scott is in the tradition of Ridley Scott (his brother), Nicolas Roeg, Alan Parker, and Hugh Hudson—he works in dazzlingly edited fragments. They're great at editing, the English. It's directing that they have no talent for. But, of course, if every sequence lasts no more than six seconds, the audience may not notice. . . . In **Angelo, My Love,** Robert Duvall's sprawling, rambunctious movie about Gypsies in New York, we're supposed to be charmed by an eleven-year-old baby macho who snaps his fingers at grown women. In this case, as in others, Duvall may have miscalculated: He makes the lying, thieving, superstitious Gypsies depressingly petty and argumentative rather than poetic or inspired. ■

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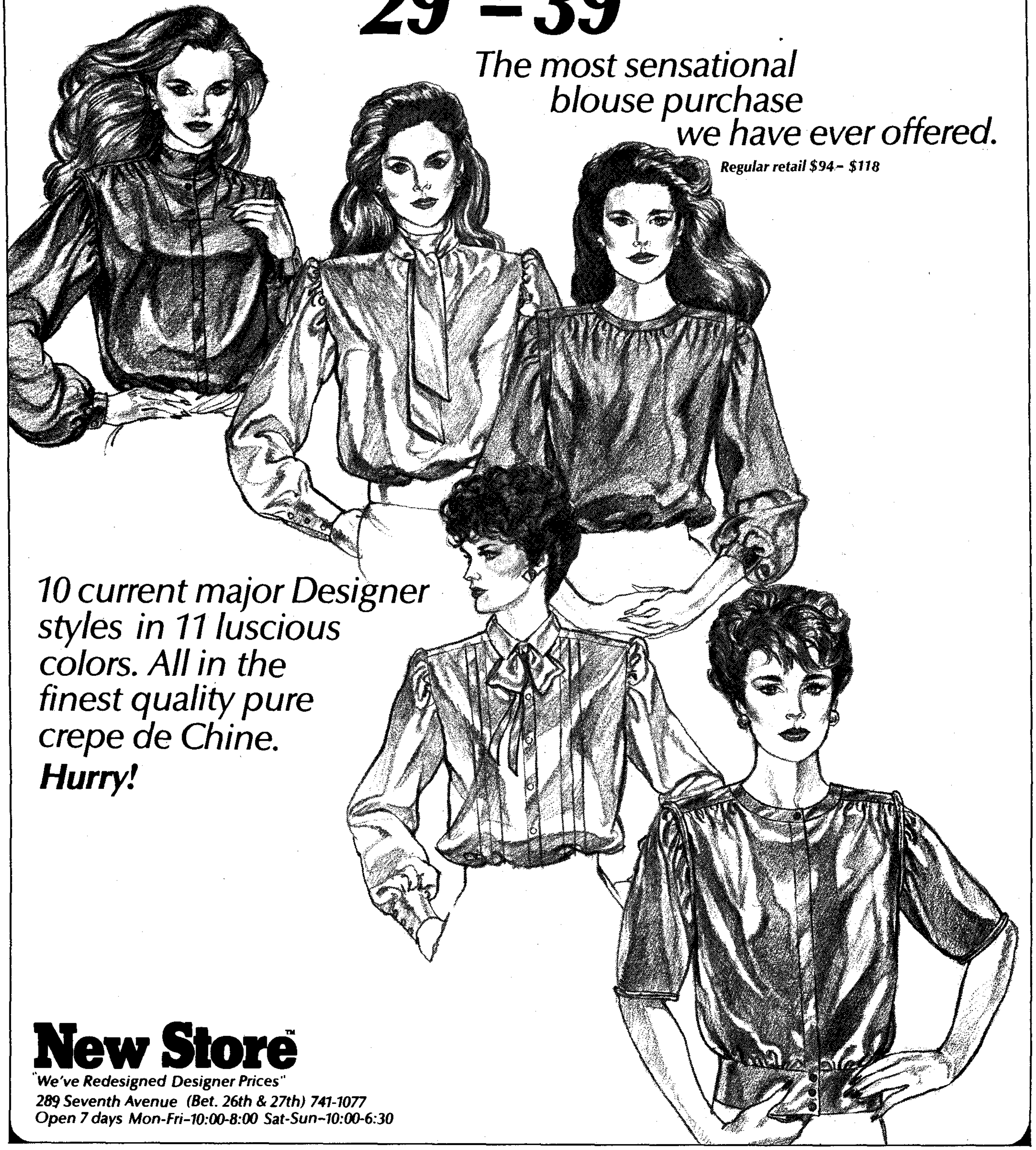

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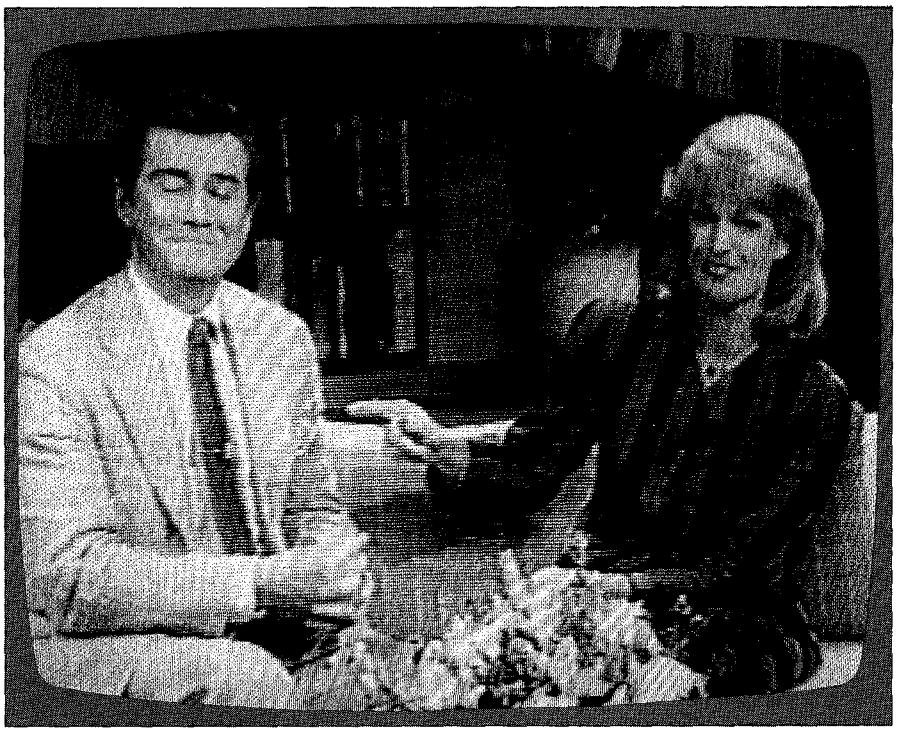

Winsome twosome: *Regis Philbin and Cyndy Garvey, of ABC's new show.*

TO SUBDUE THE DRAGON THAT IS *Donahue,* Channel 7 has imported a pair of sunbeams from the West Coast to give its morning lineup a mellow luster. The sunbeams are former Los Angeles chat hosts Regis Philbin and Cyndy Garvey, and around them Channel 7 has built the airy and snug **Morning Show** (weekdays; 9 A.M.), 90 minutes of news, conversation, and innocuous filler. The set for *The Morning Show* is a brightly lit, book-lined living room that makes Regis and Cyndy look like an upscale couple who just *love* to entertain, and off to the side is a small kitchen where Regis can sizzle up a few burgers for visitors threatening to drop from famine.

Cyndy and Regis aren't the only ones on *The Morning Show* keen on being hospitable, however. Regulars on the show include Virginia Graham, who used to preside over *Girl Talk,* and Katie Kelly, formerly of Channel 4's *Live at Five,* who both display a ready tongue for celebrity tattle. Channel 7's strategy is obvious: As Phil Donahue rushes down the aisles of his show looking heroically distraught, Regis and Cyndy and their wacky aunts will throw open the shutters of their happy home and let the air dance with sunlight and motes of fluff. Instead of Major Social Issues, *The Morning Show* will concern itself with recipes, gossip, self-help. Can this style-section approach undo *Donahue*?

Well, a lot depends on what viewers think of the show's spick-and-span hosts. Regis Philbin, whose very name incites critics to load up with buckshot (it's the Pia Zadora syndrome), is certainly no stranger to shows gone kaput. He became nationally known as Joey Bishop's sidekick on the old *Joey Bishop Show,* where he once stormed off in a huff because he felt unappreciated. More recently, he fronted a morning show for NBC that folded its tents after a brief visit. Success came to Philbin when he served as host on a local coffee-and-doughnuts show in Los Angeles, which featured call-in contests and cooking segments—a formula he's now trying to duplicate in New York.

Success in L.A. and age seem to have softened Regis. In his hot youth, Philbin was considered brash and easily peeved, but the intervening years have thatched his curls with threads of dignified gray and added a few pounds of reserve. He's also made a shrewd adjustment in the packaging of his persona. Previously, Philbin chafed at his peewee status in the show-business world—the determined hunch of his shoulders seemed to declare, "I am *not* a lightweight"—but he's now learned to use this annoyance to comic effect, sputtering with mock exasperation as his guests and co-hosts rough him up with sass. Unlike Johnny Carson's guests, who tread carefully lest they incur his lordship's wrath, Philbin's guests seldom hesitate to step on his corns just to see him hop, and his fuming war dance can be very entertaining. Unfortunately, Philbin doesn't have Carson's droll finesse or relaxed charm; terrified of dead air, he tends to let his words tumble out in a flustered babble, with his hands all ashake. (He's not learned the Oliver Hardy deadpan "take" that Carson long ago mastered.) But Philbin is an agreeable sort, a second-stringer who has found a comfortable niche. He's easy to dismiss, difficult to dislike.

Cyndy Garvey, however, is of rather too rich a creaminess. When Regis speaks, she often smiles loyally at the camera and nods for emphasis, like a politician's wife being "supportive." On her own, Garvey is so blond and peppy that she seems like the ultimate TV stewardess, patrolling the aisles to remind members of the studio audience to extinguish all smoking materials and return their tray tables to their upright position. She isn't unintelligent, but her chirpy manner is unmarked by irony, and—like Regis—she seems untouched by anything resembling culture. It's a lack made all the more glaring by the fact that Virginia Graham and Katie Kelly, too, seem to have minds that resemble a thick, lank spaghetti of old Liz Smith columns.

In her role as free-lance yenta, Graham makes merry remarks about Peter O'Toole graduating from treatments for alcoholism—"He got an A from A.A."—and then dispenses chicken-soup wisdom: "Be well, that's what life's all about." Kelly, who looks like a fuzzy white Q-tip sporting one of Bennett Cerf's old bow ties, gets her jollies by acting twee as she repeats nasty cracks made about Elizabeth Taylor's heft by

Photograph by James Hamilton.

out-of-town reviewers of *Private Lives.* (Can't we have a moratorium on Liz Taylor jokes?—they've become a mocking plague.) Perhaps this absence of class and book learnin' is what Channel 7 seeks. It is, after all, the station that employs anchor-hunk Storm Field, who's been known to refer to that great American playwright Tennessee Ernie Williams.

At its most vacant, *The Morning Show* comes at the viewer like a bombardment of empty calories. Just once I'd like to see somebody put on his thinking cap and show a scoffing disbelief at a guest's extravagant claims. Case in point: Helen Gurley Brown recently dropped in on Regis and Cyndy to unveil the contents of the latest *Cosmopolitan.* Now, there's always been something unwholesome about Brown in her tight, locked little body going on in her tight, brittle little voice about—oh, I don't know, *orgasms,* or some such thing. But somehow there's something even more foolhardy about her claims that *Cosmo* is actually a vessel of excellence. Working her determined chin, Ms. Mouseburger said of her editors at *Cosmo,* "They fix, they rewrite, they edit, so that . . . the writing is just as good as it is in *The Atlantic* or *The New Yorker.*" Regis and Cyndy didn't even blink, though I did hear a squeak of disbelief in the distance that may have escaped from the shade of Harold Ross.

Only when Regis Philbin is being teased does the show seem fully awake and animated. Asked whether the Giant's Causeway was worth seeing, Dr. Johnson replied, "Worth seeing? yes; but not worth going to see." That's more or less how I feel about *The Morning Show.* It's worth seeing if you're up, but not worth getting up to see.

ONCE ON *SCTV,* THAT MOTHBALL *auteur* Johnny LaRue (John Candy) turned up to act as host of a naughty special called "Johnny LaRue's All-Girl Pajama Party" wearing a maroon smoking jacket to which an E.R.A. button was prominently pinned. A king-size, harmless fraud, Candy's LaRue was also a marvelous caricature of Hugh Hefner, for that's what Hef has become in recent years—an orgiast with an E.R.A. button. As if to shore up Hef's liberal credentials, the Playboy Cable Channel has come up with a sitcom called **4Play** (May 15, 23, 31), which it touts as an "innovative feminist comedy" targeted for today's with-it women and their open-minded mates. The Playboy Channel's press releases take special pains to point out that *4Play* hasn't been put together by a bunch of leches in smoking jackets but by an honest-to-gosh *woman,* Madeline B. David by name. David, the former head of daytime TV at NBC, wrote and produced this first installment of *4Play,* and over her guilty head a cloud of ash is forming. For the show is not only a slag-off against women but a sitcom of such tatty amateurishness that the seams in the scenery seem to be splitting with every stamp of the actors' feet. And that deafening laugh track!—it's capable of tearing a hole in the scenery large enough to admit straying lambs. Not that one would want virgin fleece sullied by the unclean doings that make up the action in David's script.

4Play, as its title suggests, is a bawdier version of ABC's long-running *Three's Company.* As the show's tweety theme song tries to weave its way through the fissures in the laugh track ("*4Play, 4Play,* lobster-thermidor-play. . ."), a married couple dressed in pajamas are shown engaging in love play: She calls him Leonard, and he calls her Fuzzy Cheeks. Since appearing in *4Play* is itself besmirching, I'd prefer to leave the "actors" unnamed. "A woman wants to hear she's the best lay in the world," declares Fuzzy Cheeks, adding, "Want to rip one off?" Coarse as the dialogue is, the characterizations are far worse. *4Play*'s central complication is that Leonard is having an affair with a Younger Woman, who's convinced he's going to give his wife the heave-ho. For a trendy twist, the Younger Woman is a feminist, and this show's idea of a feminist is a blond, button-eyed nineteen-year-old bimbo who has affairs with married men she meets at E.R.A. rallies, and insists on telling their wives, because it is the "sisterly" thing to do. Feminists may have their flamboyant excesses, but they're not promiscuous bunnies with used chewing gum for brains.

As if to stress that the highest purpose of womankind is to be decorative, *4Play* features casual, needless nudity, and there's something depressing about all these attractive women dutifully baring their breasts, as if parading in a police lineup for an audience of furtive males in raincoats. In a show fraught with small humiliations, perhaps the most egregious is the moment when a model drops her top and we see the word "Front" written in large letters across her bare chest. Asked why she has the word "Front" stenciled on her chest, she explains that guys are so *dumb* these days. Later, she bares her breasts again and the word is missing; she explains that she met a guy who licked the letters off.

Afterward, a spokesman for *Playboy* said that, although the show was aimed at women when it was tested in San Diego, men responded more favorably. Jiminy Christmas, I can't imagine why! With programming this drecky, the Bunny ears of the troubled Playboy empire are going to look ever more droopy and frayed. ■

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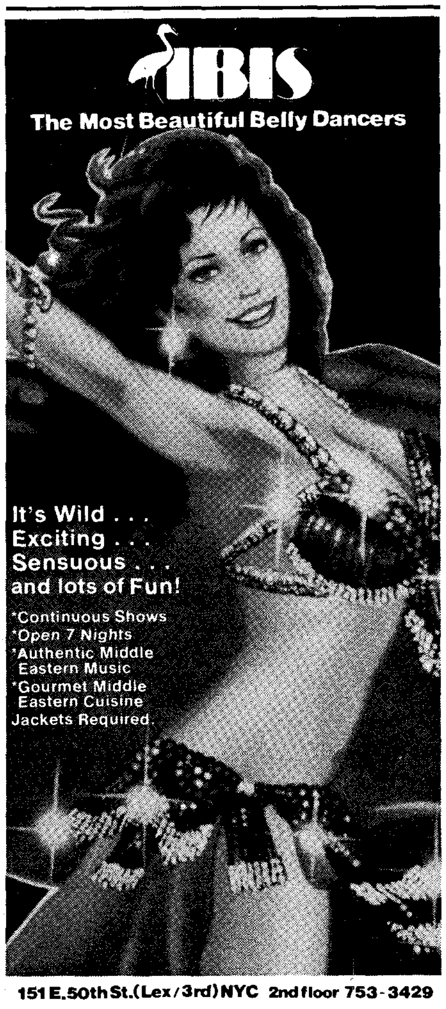

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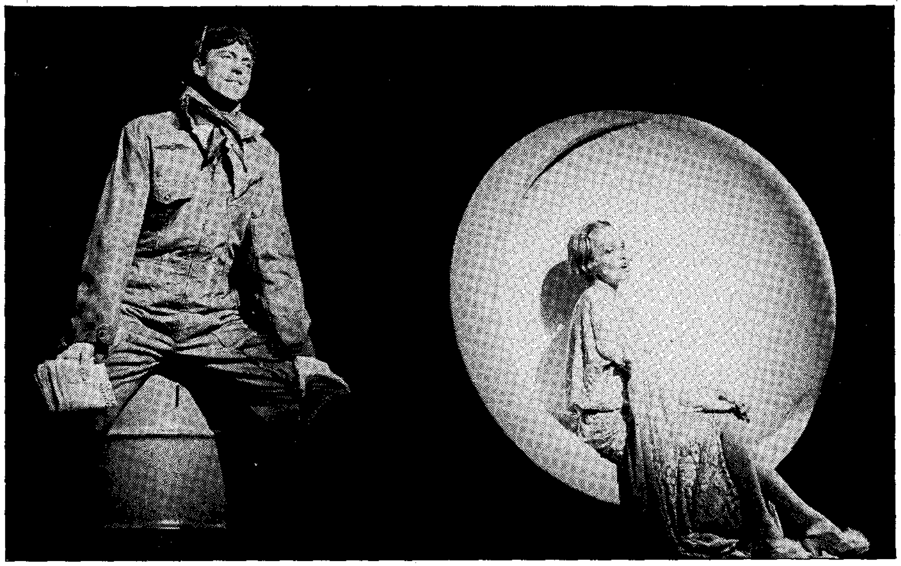
TOO MANY COOKS ARE SAID TO SPOIL the broth. Was that the case with **My One and Only**, a musical on which everyone from dead geniuses to past and present *Wunderkinder,* from the heart of show-biz-oriented academia to the grand masters of Broadway glitz, seems to have contributed? Over a year in the making and heaven knows how long in the planning, having undergone some three versions, used up several creative staffs, acquired almost more producers than performers, postponed its opening two or three times, this particular concoction seems never to have been much of a broth, though it does have by way of pivot that six-foot-six tap-dancing broth of a boy from Texas, Tommy Tune, who appears to be the main director, choreographer, and star of the venture. I wouldn't call it exactly spoiled, only so thin an aquatic and aerial extravaganza that, under the waves of razzle and clouds of dazzle, there is nothing for the spirit to latch on to. Unserved guests at the feast for the eyes and the ears, the head and the heart sit there, hungry and disconsolate.



Moonstruck: *The song is Gershwin, but Tommy Tune and Twiggy don't catch fire.*

Photograph by Martha Swope.

What we get here is a randomly assembled George and Ira Gershwin score, vaguely based on *Funny Face,* with a new book by Tim Mayer rewritten by Peter Stone, about a barnstorming Texas pilot, Captain Billy Buck Chandler (Tommy Tune), who wants to be the first American to fly nonstop to Paris, but meets, falls for, and pursues Edith Herbert (Twiggy), the English champion Channel swimmer and aquacade star, which slows down his flying plans. Edith is under the blackmailing power of her manager and ex-lover, the alleged Prince Nicolai Erraclyovitch Tchatchavadze (you'd think a phony Georgian would be more careful to get the name right), who is really a Soviet agent as well as Edith's Svengali; Billy has a devoted female mechanic, Mickey (who is really a fed out to nab Prince Nikki). There is also a bogus black bishop, whose mission is "apostolic by daylight and alcoholic after dark," when he runs the illegal Club Havana (it's 1927 and Prohibition), as well as Mr. Magix, a black fairy godfather, who transforms the not-quite-hick-but-merely-hayseed (the joke is the show's, not mine!) into a suave suitor for Edith.

I think this is more than enough of the plot, which is meant to be elemental, what with Billy (air) wooing, winning, losing, and regaining Edith (water). Unfortunately, the book sorely lacks a little solid earthiness as its generally wan or worn one-liners try hard to parlay themselves into honest laugh getters, which a few of them actually are. And the romantic leads, even more cripplingly, fail to catch fire. This is not the fault of Twiggy, who has a muted, overcast but then, suddenly, sunny charm, and who dances, sings, and acts both vivaciously and wistfully, and, finally, winningly. Alas, she is deliberately overshadowed by a staging that favors the director-choreographer-star, who, for all his fine dancing, is out of tune with romance and electricity, and, given his six-foot-six-inch frame, with the rest of the cast.

Mr. Tune would make a dandy second-story man—in fact, he is one already, his head inhabiting some kind of mezzanine while the rest of the show struggles on on the ground floor. He is a sort of vertical version of an old comedic device, the horse made up of two performers, one the front-, the other the hindquarters. The person doing Tune's lower half performs with rippling agility, but the midget doing the upper half lets the operation down with his "aw, shucks," "gee, whiz," "I'll be hornswoggled" brand of naïveté that never becomes truly lovable, charismatic, or just persuasive about winning the girl. The love numbers, though sometimes childishly energetic, like the one danced barefoot and splashily in a shallow pool, never yield erotic combustion, and other relationships, e.g., the shortchanged comedy couple, Nikki and Mickey (Bruce McGill and Denny Dillon), have much less of a chance and no more pizzazz. There is also a geriatric barbershop quartet, a gaggle of not untalented white female dancers not big on femininity, and a bunch of extremely nimble black male dancers not big on masculinity, as well as a transvestite routine completing the counsels of despair.

And the score? The glorious old Gershwin songs, cut loose from their moorings, come across as resplendent ocean liners adrift on a sewage canal; *My One and Only* just doesn't have enough character to supply them with a vital new context. Thus the wonderful "Soon" is used as a throwaway song by Tommy Tune for the sake of a feeble gag later on; thus the witty and enchanting "How Long Has This Been Goin' On?" is forced into the inappropriate role of final romantic duet for the lovers and further undercut by squeezing Twiggy, who sings most of it, against the proscenium arch while Tune emotes (or demotes) stage center. There are, however, some genuine highlights, notably a quiet tap duet for Tune and the venerable Charles "Honi" Coles and a rousing free-for-all to "Kickin' the Clouds Away," to which the company cuts loose and, by way of kicking away the clouds, dances up a storm.

Notable in the cast is Roscoe Lee Browne, an irrepressible comedian absent too long, but the role of the bishop makes little dramatic sense under the sly, pungent delivery he gives it. There are amusing sets by Adrianne Lobel (refurbished by the uncredited Tony Walton), and there are jocund choreographic and directorial touches by some combination of Tommy Tune, Thommie Walsh, Mike Nichols, and Michael Bennett (the last two uncredited), but none of them so splendid as to make us sweat to unscramble Tommy from Thommie, Michael from Mike. Marcia Madeira has lit it all stunningly, Rita Ryack has designed at least one smashing, Paco Rabanneish bathing suit for Twiggy, and there is lively orchestral sound credited to four gents along with vocal arrangements credited to no one. *My One and Only* manages to glitter and be gay in more ways than one, but it whirls off in too many directions from no solid center.

The Caine Mutiny Court-Martial IS A cannily constructed, constantly percolating, thoroughly dishonest little play. Herman Wouk's best-selling novel-into-play concerns Captain Queeg, who was superseded by his executive officer, Lieutenant Maryk, when, in the Pacific during World War II, the minesweeper *Caine* was caught in a typhoon. The neurotic Queeg apparently lost control of self and ship, thus endangering all; yet it is Maryk who is being tried by a court-martial. The brilliant young Lieutenant Barney Greenwald defends him with great distaste and consummate skill; Maryk, a simple ex-fisherman, was put up to it all by a fellow officer, his buddy, Lieutenant Keefer, a highbrow fictionist who reads Proust and Joyce and is writing an anti-navy novel. (Why these two should have been close pals, God and Wouk only know.)

The trial is presided over by tough but just Captain Blakely, and the prosecutor is the smarmy Lieutenant Commander Challee, who himself appointed Greenwald to the defense but, when bested by him, reveals his anti-Semitism by hurling a charge of "shyster tactics" at him. Against overwhelming odds—most of the navy, including the dastardly Keefer, is anti-Maryk or at least scared of opposing high authority—Greenwald reduces Queeg to a quivering jelly and gets Maryk acquitted. But in the epilogue, at a victory party, Barney turns on craven highbrows like Keefer and extols the likes of Queeg, who kept the Nazis and Japanese from winning, and so "stopped Hermann Goering from washing his fat behind with my mother" after having turned her into soap. He even tosses his drink at Keefer, so that his lean, Proust-reading puss may be washed with that mother's son's righteousness.

While most of the play has us wishing that cowardly, lying, paranoid Queeg get his comeuppance and that benighted but decent and stouthearted Maryk be cleared, the epilogue contradicts everything: sense, psychology, the rest of the play. Wouk, who clearly saw himself as Greenwald, was trying for double propaganda in those McCarthy days (1953): He was going to show that a middlebrow writer like himself is really better than an egghead *littérateur*, and that Wouk-Greenwald could outsmart the entire U.S. Navy and win technical justice, but then rise above his own victory and stand up for the Idea of the Navy, to be a better sailor and American than anybody, including Joe McCarthy. In this process of running with both the hounds and the hare, Wouk turns Barney into a Jewish Superman, and the play into a shambles.

Under Arthur Sherman's workmanlike direction, most of the cast do well, especially John Rubinstein (Greenwald), Stephen Joyce (the judge), and Leon B. Stevens (a psychiatrist). As Queeg, Michael Moriarty is fine when he goes to pieces, but not sufficiently strong and different before. As Challee, William Atherton is miscast and all wrong.

Buried Inside Extra CHRONICLES THE last night of a closing provincial newspaper, where an atom bomb may or may not go off at dawn, and where the bomber, if indeed he exists, may be on the staff. There is the tough, hard-drinking, Pulitzer Prize–prose–spouting city editor, Jake; there is Liz, the tough, hard-drinking, wisecracking columnist with whom Jake has been having a lengthy affair, but who may now leave him for Don, a handsome, uppity, nondrinking-but-wet-behind-the-ears reporter, because Jake won't leave his clinging, pill-popping wife, Sophia, with whom he hasn't had sex in years. And there is old, hard-drinking Bob, a former journalist reduced to copy boy (or maybe not—nothing is very plain here), who is actually Liz's . . . oh, I can't tell you, because, quite rightly, you wouldn't believe me. Loony Sophia, who is also very smart in her way, eventually shows up too. There are revelations (none too startling) and resolutions (none too clear), and in the end four typewriters—in these days of word processors!—are humming away in unison as four happy fourth-estate voices render in close harmony "Wait Till the Sun Shines, Nellie." I wonder whether Thomas Babe, while writing this play, was also singing golden oldies? It is certainly bad enough. ■

ROY STRYKER: U.S.A., 1943-1950

PHOTO BY SOL LIBSOHN

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SALES & BARGAINS

BY LEONORE FLEISCHER

Fashions

LABELS AT THIS WHOLESALER OF women's clothes include Harvé Benard, Jack Mulqueen, London Fog, Marisa Christina, Pierre Cardin, Raincheetah, and others. All spring and summer merchandise is being cleared out to make room for fall clothes. The prices are wholesale or below, and special purchases bring next fall's merchandise at wholesale prices. The sizes are 2–16. A few examples: a group of all-wool coats with fox collars, retail $500–$600, here $300; all-cashmere coats in wrap and button-down styles, retail $500, here $240; London Fog raincoats with zip-out linings, retail $185, here $100; a selection of other raincoats, retail $120–$220, here $60–$110; all-wool and wool-blend coats, retail up to $180, here $70–$90; two-, three-, and four-piece suits, retail up to $300, here $70–$140; next fall's wool suits, retail $300, here $160; pants and skirts in cottons and blends, retail $45–$90, here $35–$50; blouses in polyester, cotton, and silk, retail $40–$100, here $25–$45; blazers, retail $70–$120, here $50–$70; dresses, retail $80–$150, here $30–$80; also, tops, sweaters, cotton shirts, and T-shirts, here $14–$35. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Paris Fashion, Inc., 270 West 38th St., seventeenth floor (279-6019); Mon.–Fri. 10 a.m.–4:30 p.m. and Sat. till 3 p.m.; through 5/31.*

Warehouse Sale

YOU WOULD CUSTOMARILY NEED AN ARchitect or designer to acquire this beautiful Italian-modern furniture at list price, but this weekend, if you go out to the warehouse, you can buy it for yourself at very low prices. Hundreds of pieces are being closed out, and while everything is sold as is, you'll find a lot of cartoned merchandise without a scratch on it. With the exception of some reconditioned Plia clear-plastic folding chairs (list $79 for new, here $25), all the pieces described here are in perfect condition: only one Gamma love seat, list $1,634, here $595; Petalo pillow chairs, list $475, here $99; matching ottomans, list $278, here $65; Petalo low tables with ash top, list $145, here $49; Efebino colorful fiberglass children's stools, list $85, here $20; bright fiberglass Stadio tables, list $586–$856, here $129–$179; Gaudi indoor-outdoor chairs, list $310, here $60; a few brand-new Plia folding chairs in colors, list $89–$135, here $30–$35; copies of the Eames chair and ottoman, list $1,560 for leather and walnut, here $399 (in rosewood, $450); Tholos lamps, list $175, here $45; Boalum tubular lamps, list $350, here $80; and many more pieces, including planters, clamp-on lamps, dining and conference tables, and so on. Delivery arranged at additional cost. M.C., V., checks accepted; all sales final. *Castelli Furniture, Inc., 116 Wilbur Pl., Bohemia, L. I. (516-589-0707); Fri. 3–10 p.m. and Sat. 9 a.m.–5 p.m. By car: Take Long Island Expwy. to exit 57, Veterans Memorial Hwy.; turn right at second light onto Rte. 454; follow signs to MacArthur Airport; turn right onto Lakeland Ave.; turn left onto Kitty Hawk into the industrial park; warehouse is first building on your right. Sale 5/13 and 14 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Silks

JEFF KINT IS A YOUNG DOWNTOWN DEsigner of very dressy and flattering hand-dyed silk dresses and separates. A spring clearance brings a number of fashions, including one-of-a-kind accessories, at below-wholesale prices. A few examples: two-piece tunic-and-skirt ensembles with asymmetric hemlines, retail $460, here $172; jacquard-charmeuse "kite" dresses with shoulder pads and pegged hemlines, retail $350, here $131; charmeuse chemises with dyed "petals" fluttering from the shoulders and ragged hem, retail $350, here $131; a large selection of camisoles with thin silver- or gold-chain straps, retail $180, here $45; and much more. Cash-and-carry only; all sales final. *Jeff Kint Design, 211 West Broadway, third floor (966-6386); Fri. 1–9 p.m. and Sat. noon–5 p.m.; 5/13 and 14 only.*

Objects

THERE HAS NEVER BEEN A SALE AT THIS well-known Madison Ave. gallery of twentieth-century decorative arts, but it is making room for a large new shipment, and so is clearing out a number of beautiful things at 30–50 percent off. Everything is, of course, one of a kind, so go early for the largest selection. You can pay as little as $8 for a hippo ashtray or as much as $6,500 for a turn-of-the-century large Japanese vase decorated with relief figures (was $12,500), but most fall somewhere in between, such as an Art Deco blackwood tabletop clock, was $950, now $475; Czechoslovak glass perfume atomizer from the thirties, was $90, now $45; brass Art Nouveau wine pitcher, was $150, now $95; funny ceramic tobacco jar in the shape of an ape, was $265, now $175; three-piece china tea sets by Haviland and Rosenthal, were $625 and $675, respectively, now $425 and $450; Robj ceramic racehorse-and-jockey figurine from the twenties, was $1,400, now $975; exquisite nineteenth-century Japanese lacquer makeup box with mirror, was $3,200, now $2,200; many Oriental lacquer and cloisonné objects, and much more. A.E., checks accepted; all sales final. *Muriel Karasik, 1094 Madison Ave., at 82nd St. (535-7851); Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

By the Pound

USED BOOKS, ABOUT 10,000 OF THEM, will be on sale for 50 cents a lb. to raise funds for the Brooklyn Public Library. Most of the books are hardcover, but paperbacks will also be available, and magazines will go for 10 cents each. The book fair includes a free clown performance at 11:30 A.M. and 12:15 P.M., and a free outdoor concert. The book-sale area is accessible to wheelchairs. Cash-and-carry only; all sales final. *Sale in parking area of the Central branch of the Brooklyn Public Library, Flatbush Ave., just off Grand Army Plaza (780-7722); Sun. 10 a.m.–4 p.m. By subway: Take D train to Seventh Ave. station or 2 or 3 train to Grand Army Plaza. Sale 5/15 only. Rain date: 5/22.*

Tile

COUNTRY FLOORS IS HOLDING A LARGE sale in its Queens warehouse, with limited quantities of each set of tiles, from a handful up to thousands of sq. ft. These are indoor wall and floor tiles from Italy, France, Spain, Portugal, and Mexico, and many are hand-painted. You should bring your room dimensions; design assistance will be available. Tile sizes go from 4-in.-sq. up to 12½-in.-sq., and prices are from 70 cents a sq. ft. up to $47.25 a sq. ft. (for really lovely Empire hand-painted tiles from France, were $210 a sq. ft.). A few examples: bright-red tile from Italy, 6-in.-sq., was $4.40 a sq. ft., now $1.50; contemporary Zig Zag tile from Italy, was $10 a sq. ft., now $3.40; terra-cotta-brick floor tile from France, 4-by-8-in., was $5 a sq. ft., now $2; only 49 French country tiles with rooster and other animal designs, were $16 a tile, now $4; and hundreds of others. Delivery arranged at additional cost. M.C., V., checks accepted; all sales final. *Country Floors, 1940 Flushing Ave., Ridgewood, Queens (381-1071); seven days 9 a.m.–5 p.m. By car: Take lower level of 59th St. Bridge and follow signs to Queens Blvd.; use right-hand service road of blvd; turn right onto Grand Ave. at Seaman's Furniture; road becomes Flushing Ave.; cross Metropolitan Ave. to warehouse. Sale 5/13–23 only.*

Floor Samples

MANY FLOOR SAMPLES OF TRADITIONAL and contemporary furniture are priced to clear here for one day only. Included are modular units, bedroom suites, sofa beds, dining rooms, wall units, and so on; all sold as is. A few examples: Simmons Beautyrest queen-size convertible sofas covered in navy-and-white pindot velvet, list $899, now $485; only one Thomasville Parameters eight-piece contemporary dining-room set with walnut finish, list $6,590, now $2,990; Stanley Imagery six-piece bedroom sets in natural Canadian elm, list $2,575, now $1,290; designer modular groups covered in parachute cloth, with attached pillow backs, list $429 for armless, now $219 each unit; only one classic leather "saddlebag" sofa, covered in soft, tan top-grain hide, list $2,250, now $1,175; only one 10-ft.-long wall unit with mirrored front, list $2,950, now $1,790; plus chairs, beds, accessories, and much more. Delivery arranged at additional cost. Checks accepted as deposits only and merchandise held until they clear; no credit cards; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 5/15 only.*

Horses

MILLER'S IS THE OFFICIAL SADDLER TO the U.S. Equestrian Team, and to many riding camps. For a few weeks there will be 20 percent off almost everything the riding camper will need (no discount on custom-made orders). English-style: breeches and jodhpurs, children's sizes 6–16, were $33–$46, now $26.40–$36.80, and women's 24R–32L, were $34–$85, now $27.20–$68; riding jackets, children's 8–16, were $53–$80, now $42.40–$64, and women's 10–18, were $55–$160, now $44–$128; riding boots and rubber or leather shoes, children's and adult sizes, were $18.95–$159.95, now $15.16–$127.96; Muckers in three heights, women's sizes 5–12, were $26.95–$42, now $21.56–$33.60; protective riding helmets, all sizes, were $14.95–$59.95, now $11.96–$47.96; also, 20 percent off on riding shirts, chaps, crops, and grooming supplies. Western-style: famous-maker cowboy boots, children's and adult sizes, were $32–$330, now $25.60–$264; 20 percent off chaps, shirts, cowboy hats in straw and felt, and much more. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Miller's, 123 East 24th St. (673-1400); Mon.–Sat. 9 a.m.–5:30 p.m.; 5/13–31 only.* ■

MARIANAS

Excerpts from GOURMET MAGAZINE
by Jay Jacobs

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Movies 82
Theater 92
Art 95
Music & Dance 98
Other Events 101
Restaurants 103
Nightlife 109
Television 111
Radio 118

A Complete Entertainment Guide for the Week Beginning May 11.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"All By Myself." #2—May 9-10: "The Life of Oharu." May 11: "Early Spring." May 12-13: "Sansho the Bailiff." May 14-15: "Late Spring"; "Ugetsu."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru May 12: "Mausoleum." Beg. May 13: "Fighting Dragon vs. Fighting Tiger."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru May 12: "8 1/2." **AGEE ROOM**—Thru May 12: More W.B. Cartoons. Beg. May 13: "Breathless (1961)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The King of Comedy." #2—"Querelle."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Hunger."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru May 12: "Porky's." Beg. May 13: "Jabberwocky."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 9: "Bondu Saved From Drowning"; "Les Bas-Fonds/The Lover Depths." May 10: "Whatever Happened to Baby Jane"; "Forsaking All Others." May 11: "I Want to Live"; "I'll Cry Tomorrow." May 12: "The Painted Veil"; "Mata Hari." May 13-14: "The Lady Eve"; "The Great McGinty." May 15: "Charlie Chan in the Meeting at Midnight"; "Charlie Chan and the Chinese Cat."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 12: "The Year of Living Dangerously." Beg. May 13: "The King of Comedy."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. May 9-10: "The Last Waltz"; "Hair." May 11-12: "Lady Chatterly's Lover"; "Women in Love." May 13-14: "Veronika Voss"; "Lili Marleen." Beg. May 15: "Breaker Morant"; "My Brilliant Career."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Starstruck." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—"Dr. Detroit." #4—"In Love."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Something Wicked This Way Comes."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Still Smoking."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Local Hero."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru May 12: "Rocky III." Beg. May 13: "Breathless (1983)."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Dr. Detroit." #3—"Flashdance."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 12: "The Evil Dead." #2—"Something Wicked This Way Comes."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Flashdance."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Porky's." #2—Thru May 12: "The Outsiders." Opening May 13: "Breathless (1983)." #3—"Bad Boys." #4—Thru May 12: "Valley Girl." Beg. May 13: "The Outsiders." #5—"Caligula." #6—"Monty Python's The Meaning of Life."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Lone Wolf McQuade." #2—582-5070. "Still Smoking."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #2—975-8369. "Rocky III."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru May 12: "Raiders of the Lost Ark." Beg. May 13: "Lone Wolf McQuade." **EMBASSY 3**—"1990, the Bronx Warriors." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—May 9: "King of Hearts"; "Harold and Maude." May 10-11: "Myra Breckinridge"; "Beyond the Valley of the Dolls." May 12-14: "Being There"; "Dr. Strangelove." May 15: "Lady Sings the Blues"; "Carmen Jones." #2—May 10: "Auntie Mame"; "Travels With My Aunt." May 11-12: "Butterfield 8"; "Who's Afraid of Virginia Woolf?" May 13-14: "An American Werewolf in London"; "The Howling." May 15: "David Copperfield"; "A Midsummer Night's Dream."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Dr. Detroit." #2—"Mausoleum."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru May 12: "Curtains." Beg. May 13: "Raiders of the Lost Ark."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Hunger."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Dirty Dishes."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Flight of the Eagle."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru May 9: "Mon Oncle." Beg. May 10: "Playtime."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Max Dugan Returns."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru May 12: "Invitation au Voyage."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The White Rose."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Querelle." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "To Begin Again." **CORONET**—Thru May 12: "Baby, It's You." Opening May 13: "Breathless (1983)."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Alsino and the Condor."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Exposed." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Dr. Detroit." #2—832-2720. Thru May 12: "Porky's." Beg. May 13: "Nudo di Donna."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Local Hero."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"The Ruling Class."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Flashdance."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 12: "Routes of Exile." Beg. May 13: "The King of Comedy."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Something Wicked This Way Comes."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Flashdance." #2—427-1332. "Still Smoking."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Dr. Detroit."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Valley Girl." #2—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie"

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Querelle." #2—"Diva."

89. **REGENCY—B'way nr. 67th St.** 724-3700. May 9-10: "Mrs. Miniver"; "Casablanca." May 11-14: "Going My Way"; "The Lost Weekend." May 15: "The Best Years of Our Lives."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745 #1—"Waiting for Gavrilov." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tender Mercies." #2—"Dr Detroit." #3—"Something Wicked This Way Comes." #4—"The Hunger"

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Starstruck." #2—"Local Hero."

95. **THALIA—95th St. W. of B'way.** 222-3370. May 9: "The Thing"; "Cat People (1942)." May 10: "Top Hat"; "Follow the Fleet." May 11: "Sunset Boulevard"; "The Great Flammarion." May 12: "Polyester"; "Whatever Happened to Susan Jane." May 13-14: "Bringing Up Baby"; "Stage Door." May 15: "Despair"; "The Marquise of O."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. May 9: "Gallipoli"; "Picnic at Hanging Rock." May 10: "The Man Who Came to Dinner"; "Bombshell." May 11: "The Constant Factor"; "Contract." May 12: "Cat on a Hot Tin Roof"; "The Hustler." May 13: "The Threepenny Opera"; "M." May 14: "The Seventh Seal"; "Smiles of a Summer Night." May 15: "The Apartment"; "One, Two, Three."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Tootsie." #2—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Frances." #3—Thru May 12: "Rocky III." Beg. May 13: "Porky's." #4—"In Love."

99. **ALPINE—Dyckman St. at B'way.** 567-3587 Thru May 12: "Bad Boys." Beg. May 13: "Lone Wolf McQuade."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. May 11, 7 p.m.: African Diaspora in the American Film Festival—a series depicting African cultural developments in the Americas.

CITY COLLEGE—Aaron Davis Hall, 134th St. & Convent Ave. 690-4100 Adm. $2, CCNY/CUNY students free. May 11, 11 a.m., 2, 4, 6 p.m.: "Musica", a video documentary on Latin American music. May 10-14: Paul Robeson Film Festival—May 10, 12 noon, 4, 7 p.m.: "Song of Freedom." May 11, 2, 4, 6, p.m.: "Proud Valley." May 12, 12 noon, 4, 7 p.m.: "Jerico." May 13, 12 noon, 4, 7 p.m.: "Emperor Jones." May 14, 1, 3, 5 p.m.: "Jerico."

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Free, Mon.-Fri., 12, 1 p.m.: "The Disarmament Video Survey": a window installation video covering a worldwide range of individual views on the arms race. (Bring your lunch.) May 13, 8 p.m.: A program of 8mm work by Greg Sharits. May 14, 8 p.m.: "Spacialization Suite" (1983) by Robert Bowen; 11 p.m.: "Caged Heat" (1974) by Jonathan Demme. May 15, 8 p.m.: "Detour" (1945) by Edgar G. Ulmer, following a 7 p.m. benefit auction for the Collective.

ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Sug. don. $4. May 14, 2, 8 p.m.: "Macedonian Wedding" (1960) by Takis Kanelopoulos, "Goat Dance" (1971) by Pandelis Voulgaris, "Anastenaria" (1973) by Theodore Hadjipandazis. May 15, 3 p.m.: "Life in Mytilinie (1961) by Leon Loisios, "Andia" (1980) by Stavros Ioannou, "Wedding in Skyros" (1979, with Eng. subtitles) by Maria Mavrikou, "Everyday Is Not a Feast Day" (1980) by Colette Piault. All films in Greek except where noted. Extensive notes and simultaneous translation will be given in English.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. May 11, 7:30 p.m.: "Composition Class" (1938) by Kajire Yamamoto. May 13, 7:30 p.m.: "Horses"

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"SCREAMINGLY FUNNY!" PLAYBOY MAGAZINE
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CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

(1941) by Yamamoto. May 14, 2 p.m.: "When a Woman Ascends the Stairs" (1960) by Mikio Naruse. May 15, 2 p.m.. "Composition Class." All in Japanese, Eng. subtitles.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Tues.-Sat., 1-5 p.m.: Recent British Video—a selection curated by Stuart Marshall with an emphasis on new narrative forms; 5 p.m.: New Video From Antarctica, a video music label.

LEHMAN COLLEGE—Center for the Performing Arts, Bedford Park Boulevard West, Bronx. 960-8532. Adm. free. Bronx Film Focus/83. May 11, 6 p.m.: Ten films created by young Bronx film professionals.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. $3, $2.50 for members, seniors and students. Films for Adults About Time—Beg. May 10, 8 p.m.: "Tokyo Story" (1972) by Yasujiro Ozu, "The Street," an Academy Award nominee based on Mordecai Richier's short story.

METROPOLITAN MOTION PICTURE CLUB—Central Synagogue Community Center, 123 E. 55th St. 243-2459. Adm. $4, students $1. May 14, 8 p.m.: 12 award winning Super-8 and 16mm films gathered from competitions worldwide.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. May 9 and 13, 1 p.m. & May 14, 10 a.m. (call ahead to confirm times): "King Lear" by Laurence Olivier. British Television—May 11, 12:15 p.m.: "Walter" by Stephen Frears, with Ian McKellen. May 13, 12:15 p.m.: "Loving Walter" by Frears. May 19, 2:30 p.m.: "Rumpole's Return", based on stories by John Mortimer.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Cineprobe Series—May 9, 6 p.m.: "The Winter There Was Very Little Snow" by Walter Ungerer. What's Happening Film Series—May 10, 6 p.m.: "Beneath the Anka" (1982) by Justin Ackerman, about the Khmer Rouge. Video Documentaries (shown continuously)—Mon.: "Love Canal" (1982) by Lyn Corcoran. Tue.: "No Immediate Danger" (1982) by Gerald Saldo, Joan Engel. Thur.: "The American Trap" (1982) by Michael Marton. Fri.: "The Moral Equivalent" (1982) by Lynn Adler, Jim Mayer, John Roger. Sat.: "In the Nuclear Shadow" (1982) by Erik Thiermann, Vivienne Verdon-Rose. Sun.: "My Father Sold Studebakers" (1982) by Skip Sweeney. Salute to the British National Film Archive—May 9, 2:30 p.m.: "Rembrandt" (1936) by Alexander Korda. May 10, 2:30 p.m.: "The Small Back Room" (1948) by Michael Powell, Emeric Pressburger. May 12, 2:30 p.m.: "They Drive by Night" (1939) by Arthur Woods; 6 p.m.: "The Small Back Room." May 13, 2:30 p.m.: "So Long at the Fair" (1950) by Terence Fisher, Anthony Darnborough; 6 p.m.: "Piccadilly" (1929) by E. A. Dupont. May 14, 2:30 p.m.: "Piccadilly"; "So Long at the Fair." May 15, 2:30 p.m.: "Victoria the Great" (1937) by Herbert Wilcox; 5 p.m.: "Fire Over England" (1937) by William K. Howard.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 10, 8 p.m.: "The Searchers" (1956) by John Ford. May 11, 8 p.m.: "Europe After the Rain," a documentary of the artists, art and ideas of the Dada and Surrealist movements. May 12-15 (call for times): "Time Stands Still" (1982) by Peter Gothar.

NEW YORK CITY LABOR FILM CLUB—NYU Main Building, Rm. 703, 100 Washington Square East 677-3900 Adm. free. May 10, 7:45 p.m.: "Molly Maguires" with Sean Connery, about mining struggles in late 1870s Pennsylvania. At **District Council 37, 125 Barclay St., Rms. 1&2**—May 13, 6:45 p.m.: Black Labor Films. Emagene Walker of the Coalition of Labor Union Women will speak.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Classic British Features—May 10, 12 noon: "Great Expectations." On the Bard Series—May 10, 2:30 p.m.: "Henry V." Viewpoint Series—May 12, 12 noon: "Thursday's Children" (1953) by Lindsay Anderson, Guy Brenton, "Moma Don't Allow" (1955) by Tony Richardson, Karel Reisz, "Amelia and the Angel" (1958) by Ken Russell.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Beg. May 10, 6 p.m.: "Animation for Live Action" (1978) by Vera Neubauer, "Rough Cut and Ready Dubbed" (1982) by Hasan Shah, Dom Shaw; 8 p.m.: "At the Fountainhead (of German Strength)" (1980) by Anthea Kennedy, Nick Burton; "Before Hindsight" (1977) by Jonathan Lewis. Free Public Service Program—(Fri.-Sun., 2 p.m.) Two films on Cambodia: "Year Zero: the Silent of Cambodia" (1979) by David Munro, "Beneath the Angka: A Story of the Khmer Rogue" (1982) by Justin Ackerman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. May 14, 2 p.m., "The Caretaker" (1963) by Olive Donner, based on Harold Pinter's play, with Alan Bates.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. May 14, 7, 9 p.m.: "Confidence" (1979) by Istvan Szabo.

VIDEO REDBAR—First Ave. and 7th St. Adm. free. May 11, 8:30 p.m.: "Ellis Island" (1982) by Meredith Monk, Bob Rosen.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Thru May 14, 1:15 p.m.: "Out of Hand" (1981) by Ericka Beckman, "Untitled" (1981) by Ernie Gehr; 3:15 p.m.: "Landscape and Desire" (1981) by Ken Kobland. Beg. May 15, daily at 1:13, 3:15 p.m. & May 17, 6:15 p.m.: "Him and Me" (1982) by James Benning. Biennial Video. Seven Programs show daily, beginning at 11:30 p.m.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Dr. Detroit." #2—Thru May 12: "Flashdance." Beg. May 13: "Blue Thunder." #3—"Porky's."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Dr. Detroit."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru May 12: "The Hunger." #2—Thru May 12: "Mausoleum."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Flashdance." #2—"The Hunger."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru May 12: "Valley Girl." #2—Thru May 12: "Still Smoking."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Something Wicked This Way Comes." #2—Thru May 12: "Rocky III." Beg. May 13: "Dawn of the Dead"; "Creepshow." #3—"Dr. Detroit." #4—Thru May 12: "Porky's." Beg. May 13: "Blue Thunder."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru May 12: "Mausoleum." Beg. May 13: "Fighting Dragon vs. Fighting Tiger."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Still Smoking." #2—"Flashdance."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Local Hero."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru May 12: "The Evil Dead." #2—Thru May 12: "Rocky III." #3—Thru May 12: "Dr. Detroit."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru May 12: "Treasure of Bruce Lee"; "Eagle vs. the Silver Fox." #2—Thru May 12: "Porky's"; "Fist of Golden Monkey." #3—Thru May 12: "The Hunger"; "The Deadly Spawn." Beg. May 13: "Poltergeist." #4—Thru May 12: "The Evil Dead." Beg. May 13: "Blue Thunder."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Pink Motel." #2—"Dr. Detroit." #3—Thru May 12: "Valley Girl." Beg. May 13: "Sex and Violence." #4—"Mausoleum." #5—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"E.T., the Extra-Terrestrial." #2—"Porky's."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Pink Motel." #2—"Mausoleum."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Tootsie."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Still Smoking." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Dr. Detroit." #2—Thru May 12: "1990, the Bronx Warriors." Beg. May 13: "Creepshow"; "Dawn of the Dead." #3—"Porky's." #4—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Rocky III."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Dr. Detroit." #2—"Flashdance." #3—Thru May 12: "Mausoleum." Beg. May 13: "Blue Thunder" #4—Thru May 12: Russian Film Festival. Beg. May 13: "Blue Thunder."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Betrayal." #2—"Local Hero."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Dr. Detroit." #2—Thru May 12: "Mausoleum." Beg. May 13: "Tootsie." #3—Thru May 12: "The Hunger." Beg. May 13: "Pink Motel."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru May 12: "The Hunger." Beg. May 13: "The Night of the Shooting Stars." #2—"Tootsie."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Still Smoking." #2—"The Evil Dead." #3—"Porky's." #4—"Something Wicked This Way Comes."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Dr. Detroit."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Flashdance."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru May 12: "Valley Girl." Beg. May 13: "Breathless (1983)." SOUTH—"Something Wicked This Way Comes."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru May 12: "Mausoleum"; "The Van."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Porky's."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru May 12: "Sophie's Choice." Beg. May 13: "Tootsie."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Porky's."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Rocky III." #2—"The Hunger." #3—"Mausoleum." #4—"Local Hero."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru May 10: "The Entity." Beg. May 11: "The Verdict."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Monty Python's The Meaning of Life." #2—Thru May 12: "Something Wicked This Way Comes." Beg. May13: "Blue Thunder."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Mausoleum." #2—Thru May 12: "Flashdance." Beg. May 13: "Blue Thunder." #3—"Dr. Detroit."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Valley Girl." #2—"Porky's."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Mausoleum."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Flashdance." #2—Thru May 12: "Something Wicked This Way Comes" Beg. May 13: "Blue Thunder."

304. **NEW DORP—LANE—** 351-2110. "Still Smoking."

305. **NEW DORP—RAE—** 979-0444. #1—"Local Hero." #2—"Mausoleum."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Dr. Detroit." #2—Thru May 12: "Monty Python's The Meaning of Life." Beg. May 13: "Creepshow"; "Dawn of the Dead."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Rocky III."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru May 12: "1990,

the Bronx Warriors." Beg. May 13: "Creepshow"; "Dawn of the Dead." #2—"Dr. Detroit." #3—"Porky's." #4—Thru May 12: "Valley Girl." Beg. May 13: "Blue Thunder."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Local Hero." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Something Wicked This Way Comes." #2—"Betrayal." #3—"Rocky III." #4—"Valley Girl."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru May 12: "The Lords of Discipline"; "Partners." Beg. May 13: "The Soldier"; "The Exterminator."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gandhi." #2—"Still Smoking."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru May 12: "Rocky III." #2—Thru May 12: "Still Smoking."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Flashdance." #2—Thru May 12: "Eagle vs. the Silver Fox"; "Treasure of Bruce Lee." Beg. May 13: "Breathless (1983)." #3—Thru May 12: "Mausoleum."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Blue Thunder." #2—"Rocky III." #3—"Valley Girl."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #2—"Monty Python's The Meaning of Life." #3—"Porky's." #4—"Dr. Detroit."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—Thru May 12: "Poltergeist." #2—Thru May 12: "Sophie's Choice."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "Tootsie."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"Mausoleum." #2—"Rocky III."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Local Hero." #2—"Something Wicked This Way Comes."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Flashdance."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru May 12: "1990, the Bronx Warriors." Beg. May 13: "Creepshow"; "Dawn of the Dead." #2—"Dr. Detroit." #3—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #4—"Porky's."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Dr. Detroit." #2—"The Hunger." #3—"Something Wicked This Way Comes." #4—"Betrayal." #5—"Monty Python's The Meaning of Life."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Flashdance." #2—Thru May 12: "Gandhi." Beg. May 13: "Poltergeist."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Porky's."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Still Smoking." #2—Thru May 12: "Rocky III." Beg. May 13: "Breathless (1983)." #3—"Flashdance."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Mausoleum."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Something Wicked This Way Comes." #2—"Dr. Detroit." #3—Thru May 12: "The Hunger."

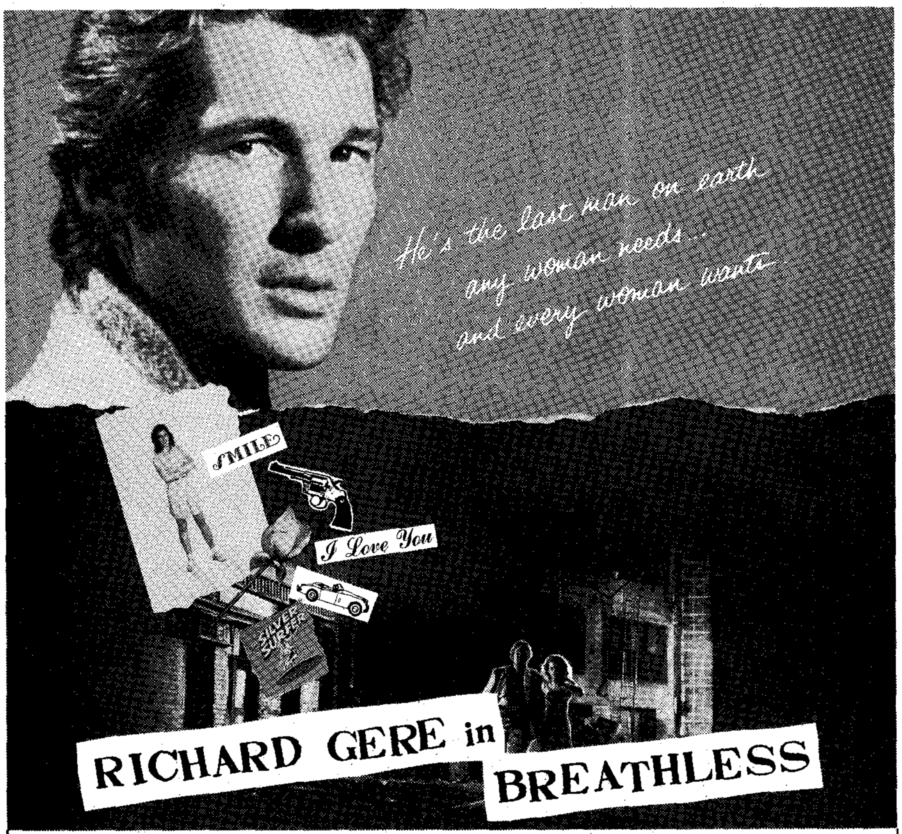
436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. "Tootsie."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru May 12: "Sophie's Choice." Beg. May 13: "Tootsie."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Tootsie"; "Hanky Panky."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Dr. Detroit." #2—Thru May 12: "1990, the Bronx Warriors." Beg. May 13: "Creepshow"; "Dawn of the Dead."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at**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63rd Ave. 639-0600. Thru May 12: "Sophie's Choice." Beg. May 13: "The Verdict."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Tootsie." #2—Thru May 12: "Rocky III." Beg. May 13: "Bad Boys."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru May 12: "Valley Girl." #2—Thru May 12: "Mausoleum."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Flashdance." #2—"The Hunger."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru May 12: "Bad Boys"; "Wolfen."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. "Tootsie."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder."

501. BALDWIN—RKO— 223-9230. Thru May 12: "Valley Girl." Beg. May 13: "Breathless (1983)."

502. BELLEROSE—RKO— 775-1351. Thru May 10: "The Entity." Beg. May 11: "The Verdict."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru May 12: "48 Hrs." #2—Thru May 12: "Bad Boys."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 12: "Tootsie." #2—Thru May 12: "Something Wicked This Way Comes."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Dr. Detroit." #2—"Porky's." #3—Thru May 12: "1990, the Bronx Warriors." Beg. May 13: "Pink Motel." #4—Thru May 12: "Valley Girl." Beg. May 13: "Creepshow"; "Dawn of the Dead."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru May 12: "Bad Boys." Beg. May 13: "The King of Comedy." #2—"Tootsie."

516. FARMINGDALE—RKO— 249-0122. Thru May 12: "Tootsie."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Something Wicked This Way Comes."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru May 12: "The Hunger." #2—Thru May 12: "Dr. Detroit."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Valley Girl." #2—"Something Wicked This Way Comes." #3—"Flashdance."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru May 12: "Rocky III." Beg. May 13: "Blue Thunder."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Dr. Detroit." #2—"Something Wicked This Way Comes." #3—Thru May 12: "Betrayal." Beg. May 13: "Creepshow"; "Dawn of the Dead."

524. HEWLETT—RKO— 791-6768. Thru May 10: "The Entity." Beg. May 11: "The Verdict."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Mausoleum." #2—Thru May 12: "Monty Python's The Meaning of Life." Beg. May 13: "Creepshow"; "Dawn of the Dead."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Porky's." **SOUTH—**"Dr. Detroit."

529. LAWRENCE—RKO— 371-0203. #1—"Still Smoking." #2—Thru May 12: "Flashdance." Beg. May 13: "Breathless (1983)." #3—Thru May 12: "Valley Girl." Beg. May 13: "Blue Thunder."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—"Mausoleum." #2—"Tootsie."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Gandhi." #2—"Still Smoking." #3—"Rocky III." #4—"Flashdance."

532. LONG BEACH—LIDO— 432-0056. Thru May 12: "Bad Boys"; "Fast Times at Ridgemont High." Beg. May 13: "Curtains"; "Homework."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Dr. Detroit." #2—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #3—"Mausoleum." #4—"Rocky III."

534. LYNBROOK—STUDIO ONE— 599-1444. "Tootsie."

535. MALVERNE—TWIN— 599-6966. #1—"Sophie's Choice." #2—Thru May 12: "48 Hrs." Beg. May 13: "Tootsie."

536. MANHASSET—MANHASSET— 627-7887. #1—"Porky's." #2—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #3—Tent.: "Monty Python's The Meaning of Life."

537. MANHASSET—RKO CINEMA— 627-1300. "Local Hero."

540. MASSAPEQUA—PEQUA— 799-6464. "Still Smoking."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru May 12: "Valley Girl." Beg. May 13: "Pink Motel." #2—"Rocky III." #3—Thru May 12: "Local Hero." Beg. May 13: "Blue Thunder." #4—"Mausoleum." #5—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Poltergeist." #6—Thru May 12: "Flashdance." Beg. May 13: "Creepshow"; "Dawn of the Dead." #7—"Porky's."

542. MERRICK—GABLES— 546-0734. Thru May 12: "Sophie's Choice." Beg. May 13: "48 Hrs."

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru May 12: "Gandhi." Beg. May 13: "Breathless (1983)."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Valley Girl."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"Tootsie." #2—Thru May 12: "Sophie's Choice." Beg. May 13: "The King of Comedy."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Tootsie."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Tootsie." #2—Thru May 12: "Bad Boys." Beg. May 13: "The King of Comedy."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru May 12: "Rocky III." Beg. May 13: "Blue Thunder." #2—Thru May 12: "48 Hrs." Beg. May 13: "Breathless (1983)."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru May 10: "The Entity." Beg. May 11: "The Verdict."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Still Smoking." #2—"Flashdance."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Rocky III." #2—Thru May 12: "Mausoleum." Beg. May 13: "Pink Motel." #3—Thru May 12: "48 Hrs."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "Tootsie."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Something Wicked This Way Comes."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Porky's." #2—"Betrayal."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru May 12: "Gandhi." Beg. May 13: "Blue Thunder." #2—"La Nuit de Varennes."

561. SYOSSET—SYOSSET— 921-5810. "Something Wicked This Way Comes."

562. SYOSSET—UA CINEMA 150— 364-0700. "The Hunger."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Mausoleum." #2—"Dr. Detroit." #3—"Rocky III." #4—"Still Smoking." #5—"Porky's." #6—"48 Hrs." #7—"Valley Girl." #8—"Something Wicked This Way Comes." #9—"The Evil Dead." #10—"The Hunger." #11—"Flashdance."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru May 12: "Tootsie." #2—Thru May 12: "The Hunger."

571. WANTAGH—RKO— 781-6969. "Dr. Detroit."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru May 12: "Tender Mercies." #2—Thru May 12: "Tootsie."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Mausoleum." #2—Thru May 12: "Something Wicked This Way Comes"; "Rocky III."

601. BABYLON—BABYLON— 669-3399. Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

602. BABYLON—RKO— 669-0700. #1—Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder." #2—"Valley Girl."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru May 12: "Rocky III." #2—Thru May 12: "Mausoleum." #3—Thru May 12: "Flashdance."

604. BAY SHORE—CINEMA— 665-1722. "Dr. Detroit."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Gandhi." #2—"Still Smoking."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Thru May 12: "Porky's"; "Young Doctors in Love." Beg. May 13: "Blue Thunder"; "Blade Runner." #2—Thru May 12: "Valley Girl"; "The Van." Beg. May 13: "Creepshow"; "Dawn of the Dead."

609. BRENTWOOD—BRENTWOOD— 273-3900. "Tootsie."

612. CENTER MORICHES—CENTER— 878-2100. "Tootsie."

613. CENTEREACH—CENTEREACH— 588-0088. "Something Wicked This Way Comes."

615. COMMACK—DRIVE-IN— 499-2900. Thru May 12: "Still Smoking"; "Student Bodies." Beg. May 13: "Dr. Detroit"; "Fast Times at Ridgemont High."

616. COMMACK—MAYFAIR— 543-0707. Thru May 12: "The Hunger."

617. COMMACK—RKO— 499-4545. #1—"Something Wicked This Way Comes." #2—Thru May 12: "Betrayal." Beg. May 13: "Blue Thunder."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru May 12: "Mausoleum"; "Funeral Home." Beg. May 13: "Pink Motel."

619. CORAM—CORAM— 698-7200. "Mausoleum."

620. CORAM—DRIVE-IN— 732-6200. Thru May 12: "Dr. Detroit"; "Fast Times at Ridgemont High." Beg. May 13: "Blue Thunder"; "Blade Runner."

621. CORAM—PINE— 698-6442. #1—Thru May 12: "Rocky III." #2—Thru May 12: "The Hunger."

622. DEER PARK—DEER PARK— 667-2440. Thru May 12: "Valley Girl."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Dr. Detroit." #2—Thru May 12: "Local Hero." Beg. May 13: "Blue Thunder." #3—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #4—Thru May 12: "Rocky III." Beg. May 13: "Betrayal." #5—Thru May 12: "Porky's." Beg. May 13: "Creepshow"; "Dawn of the Dead."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru May 12: "Gandhi."

627. EAST SETAUKET—RKO FOX— 473-2400. "Tootsie."

628. ELWOOD—ELWOOD— 499-7800. #1—"Flashdance." #2—"Still Smoking."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Rocky III." #2—Thru May 12: "Valley Girl." Beg. May 13: "Pink Motel."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Porky's."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—Thru May 12: "Valley Girl"; "Porky's." Beg. May 13: "Breathless (1983)." #2—Thru May 12: "Gandhi." Beg. May 13: "Poltergeist." #3—Thru May 12: "Rocky III." Beg. May 13: "Blue Thunder." #4—Thru May 12: "Mausoleum."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Local Hero."

634. HUNTINGTON—RKO YORK— 421-3911. "Dr. Detroit."

635. ISLIP—ISLIP— 581-5200. #1—Thru May 12: "48 Hrs." #2—Thru May 12: "Mausoleum." Beg. May 13: "Blue Thunder." #3—Thru May 12: "Rocky III."

636. KINGS PARK—KINGS PARK— 269-4422. "Tootsie."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Hunger."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. "Tootsie."

639. LINDENHURST—LINDENHURST— 888-5400. "Tootsie."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru May 12: "Flashdance." #2—Thru May 12: "Monty Python's The Meaning of Life." #3—Thru May 12: "Tootsie."

641. MONTAUK—THE MOVIES— 668-2393. Thru May 12: "E.T., the Extra-Terrestrial." Beg. May 13: "48 Hrs."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru May 12: "Mausoleum." Beg. May 13: "Creepshow"; "Dawn of the Dead." **OUTDOOR—** Thru May 12: "1990, the Bronx Warriors"; "Escape From New York." Beg. May 13: (tent.): "Mausoleum"; "Funeral Home."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru May 12: "Something Wicked This Way Comes." #2—Thru May 12: "Porky's."

644. NORTHPORT—NORTHPORT— 261-8600. "Tootsie."

645. OAKDALE—OAKDALE— 589-8118. "Tootsie."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Still Smoking." #2—"Flashdance." #3—"Porky's."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru May 12: "Monty Python's The Meaning of Life." Beg. May 13: "Blue Thunder." #2—"Dr. Detroit."

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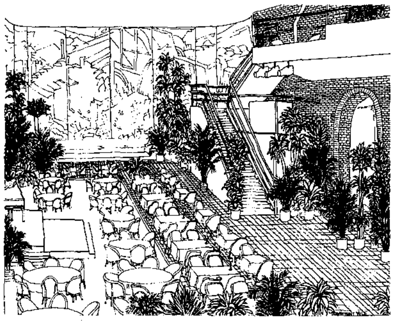

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MOVIES

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**— 363-7200. "Mausoleum." **OUTDOOR**—Thru May 12: "Valley Girl"; "The Van." Beg. May 13: "Creepshow"; "Dawn of the Dead."

651. **PATCHOGUE—SUNWAVE**— 475-7766. #1—"Something Wicked This Way Comes." #2—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

653. **PORT JEFFERSON—MINI EAST**— 928-6555. #1—"Monty Python's The Meaning of Life." #2—"Dr. Detroit."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN**— 473-1200. Thru May 10: "The Entity." Beg. May 11: "The Verdict."

655. **RIVERHEAD—SUFFOLK**— 727-3133. Thru May 12: "The Outsiders." Beg. May 13: "Tootsie."

657. **SAG HARBOR—SAG HARBOR**— 725-0010. May 13-15: "Choice of Arms."

658. **SAYVILLE—SAYVILLE**— 589-0232. #1—"Gandhi." #2—Thru May 12: "Bad Boys." #3—Thru May 12: "Rocky III."

660. **SHIRLEY TWIN**— 281-4466 #1—"Mausoleum." #2—"Tootsie."

662. **SMITHTOWN—SMITHTOWN**— 265-1551. "Dr. Detroit."

663. **SOUTHAMPTON—SOUTHAMPTON**— 283-1300. #1—Thru May 12: "Betrayal." Beg. May 13: "Breathless (1983)." #2—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Local Hero."

664. **STONY BROOK—LOEWS**— 751-2300. #1—"Still Smoking." #2—"Flashdance." #3—"Betrayal."

666. **WEST ISLIP—TWIN**— 669-2626. #1—"Tootsie." #2—Thru May 12: "Bad Boys." Beg. May 13: "The King of Comedy."

667. **WESTHAMPTON—HAMPTON ARTS**— 288-2600. Thru May 12: "Gandhi."

668. **WESTHAMPTON—WESTHAMPTON**— 288-1500. Thru May 12: "Still Smoking." Beg. May 13: "The Hunger."

New York State

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Westchester County

701. **BEDFORD VILLAGE—CINEMA 22**— 234-9577. "Flashdance."

702. **BRONXVILLE—BRONXVILLE**— 961-4030. #1—"Porky's." #2—"Monty Python's The Meaning of Life." #3—"Local Hero."

703. **CROSS RIVER—CINEMA**— 763-8811. "Tootsie."

705. **GREENBURGH—CINEMA 100**— 946-4680. #1—"Dr. Detroit." #2—"Monty Python's The Meaning of Life."

707. **HARTSDALE—CINEMA**— 428-2200. #1—"Flashdance." #2—"Gandhi." #3—Thru May 12: "Rocky III." Beg. May 13: "Breathless (1983)." #4—"Local Hero."

708. **LARCHMONT—PLAYHOUSE**— 834-3001. "Betrayal."

709. **MAMARONECK—PLAYHOUSE**— 698-2200. #1—"Dr. Detroit." #2—"Mausoleum." #3—"Rocky III." #4—Thru May 12: "The Hunger." Beg. May 13: "Creepshow"; "Dawn of the Dead."

710. **MOUNT KISCO—MOUNT KISCO**— 666-6900. #1—Thru May 12: "Monty Python's The Meaning of Life." Beg. May 13: "Blue Thunder." #2—Thru May 12: "Still Smoking." Beg. Nay 13: "Breathless (1983)."

711. **MOUNT VERNON—PARKWAY**— 664-3311. Thru May 12: "Mausoleum." Beg. May 13: "Sophie's Choice."

712. **NEW ROCHELLE—LOEWS**— 632-1700. #1—"Rocky III." #2—"Still Smoking."

714. **NEW ROCHELLE—RKO PROCTORS**— 632-1100. #1—"Porky's." #2—"Dr. Detroit." #3—"Flashdance." #4—"Valley Girl." #5—Thru May 12: "Mausoleum." Beg. May 13: "Breathless (1983)."

715. **NEW ROCHELLE—TOWN**— 632-4000. Thru May 12: "The Hunger."

716. **OSSINING—ARCADIAN**— 941-5200. #1—Thru May 12: "Sophie's Choice." Beg. May 13: "Breathless (1983)." #2—"Porky's."

717. **PEEKSKILL—BEACH**— 737-6262. #1—Thru May 12: "Mausoleum." #2—Thru May 12: "Dr. Detroit." #3—Thru May 12: "Porky's." #4—Thru May 12: "Tootsie."

719. **PEEKSKILL—WESTCHESTER MALL**— 528-8822. #1—Thru May 12: "Gandhi." Beg. May 13: "Blue Thunder." #2—Thru May 12:

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"Something Wicked This Way Comes." #3—"Flashdance." #4—"Still Smoking."

720. PELHAM—PICTURE HOUSE— 738-3160. "Tootsie."

721. PLEASANTVILLE—ROME— 769-0720. "Joy Sticks."

722. RYE—RYE RIDGE— 939-8177. #1—"Flashdance." #2—"Still Smoking."

723. SCARSDALE—FINE ARTS— 723-6699. "La Nuit de Varennes."

724. SCARSDALE—PLAZA— 725-0078. "Tootsie."

726. WHITE PLAINS—COLONY— 948-8828. "Still Smoking."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru May 12: "Valley Girl." Beg. May 13: "Blue Thunder." #2—"Porky's."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Something Wicked This Way Comes."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #2—"Betrayal."

731. YONKERS—KENT— 237-3440. Thru May 12: "Still Smoking." Beg. May 13 (tent.): "48 Hrs."; "The Lords of Discipline."

732. YONKERS—MOVIELAND— 793-0002. #1—"Flashdance." #2—"Dr. Detroit." #3—Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Blue Thunder." #4—Thru May 12: "Rocky III." Beg. May 13: "Breathless (1983)."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru May 12: "Local Hero." #2—Thru May 12: "The Hunger."

Rockland County

744. NANUET—ROUTE 59— 623-3355. "Dr. Detroit."

745. NANUET—THE MOVIES— 623-0211. #1—"Mausoleum." #2—"Tootsie." #3—"The Hunger." #4—"Rocky III." #5—"Valley Girl."

746. NEW CITY—TOWN— 634-5100. #1—Thru May 12: "Flashdance." Beg. May 13: "Blue Thunder." #2—"Still Smoking."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Porky's." #2—Thru May 12: "Something Wicked This Way Comes." Beg. May 13 (tent.): "Creepshow"; "Dawn of the Dead."

748. NYACK—CINEMA EAST— 358-6631. "Betrayal."

751. PEARL RIVER—CENTRAL— 735-2530. "Porky's."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Flashdance."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru May 12: "48 Hrs." Beg. May 13: "Breathless (1983)."

755. STONY POINT—9 W CINEMA— 942-0303. "Bad Boys."

756. SUFFERN—LAFAYETTE— 357-6030. "Something Wicked This Way Comes."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Dr. Detroit."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Dr. Detroit." #2—"Rocky III."

774. DANBURY—CINE— 743-2200. #1—"Exposed." #2—"Tootsie." #3—"Still Smoking."

775. DANBURY—CINEMA— 748-2923. #1—"Porky's." #2—"Flashdance."

777. DANBURY—PALACE— 748-7496. #1—"Mausoleum." #2—"The Hunger." #3—"Something Wicked This Way Comes."

778. DARIEN—PLAYHOUSE— 655-0100. Thru May 12: "Something Wicked This Way Comes." Beg. May 13: "Breathless (1983)."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Dr. Detroit." #2—"Tootsie."

780. FAIRFIELD—COUNTY— 334-1411. "Mausoleum."

781. GREENWICH—CINEMA— 869-6030. "Dr. Detroit."

782. GREENWICH—PLAZA— 869-4030. #1—"Something Wicked This Way Comes." #2—"The Gift." #3—"Betrayal."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Thru May 12: "Gandhi." Beg. May 13: "Blue Thunder."

784. NORWALK—CINEMA— 838-4504. #1—"Porky's." #2—"The Hunger."

785. NORWALK—NORWALK— 866-3010. "Mausoleum."

788. SOUTH NORWALK—SONO— 866-9202. May 9-10: "Coup de Torchon." May 11-13: "L'Adolescente." Beg. May 14: "Diva"; "That Man From Rio."

789. SPRINGDALE—STATE— 325-0250. "Tootsie."

790. STAMFORD—AVON— 324-9205. #1—"Mausoleum." #2—"The Hunger."

791. STAMFORD—CINEMA— 324-3100. #1—"Flashdance." #2—"Exposed." #3—"Gandhi."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Porky's." #2—Thru May 12: "Max Dugan Returns."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Exposed." #2—"Still Smoking." #3—"The Hunger."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Exposed." #2—227-3324. "Still Smoking." #3—227-9619. "Eating Raoul." #4—226-6666. "Betrayal."

796. WESTPORT—POST— 227-0500. "Flashdance."

798. WILTON—CINEMA— 762-5678. "Dr. Detroit."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Dr. Detroit." #2—"Still Smoking." #3—"Mausoleum."

801. HARRISON—WARNER— 482-8550. #1—"Porky's." #2—"Flashdance."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. Thru May 12: "Gandhi." Beg. May 13: "Max Dugan Returns." #2—"Porky's."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Still Smoking." #2—"Valley Girl." #3—"Rocky III." #4—"Something Wicked This Way Comes."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Mausoleum." #2—"Flashdance." #3—"Local Hero." #4—"The Hunger." #5—"Porky's." #6—"Dr. Detroit."

809. WEST NEW YORK—MAYFAIR— 865-2010. "Tootsie."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru May 5: "Flashdance." Beg. May 6: "Treasure of Bruce Lee." #2—Thru May 5: "1990, the Bronx Warriors." Beg. May 6: "Mausoleum."

813. CEDAR GROVE—CINEMA 23— 239-1462. Tent.: "Betrayal."

817. LIVINGSTON—COLONY— 992-0800. "Dr. Detroit."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru May 12: "Tootsie." Beg. May 13: "Breathless (1983)."

819. MILLBURN—RKO— 376-0800. #1—"The Hunger." #2—Thru May 12: "Dr. Detroit." Beg. May 13: "Poltergeist."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—Beg. May 13: "Dr. Detroit." #2—Beg. May 13: "Breathless (1983)." #3—Beg. May 13: "Gandhi."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Porky's." #2—"The Evil Dead." #3—"Still Smoking."

825. NUTLEY—FRANKLIN— 667-1777. #1—"Porky's." #2—"Tootsie." #3—Thru May 12: "The Hunger."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Tent.: "Something Wicked This Way Comes."

828. VERONA—VERONA— 239-0880. Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

829. WEST CALDWELL—CINEMA WEST— 575-9085. "Porky's."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Gandhi." #2—"Local Hero." #3—Thru May 12: "Max Dugan Returns." Beg. May 13: "Blue Thunder."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru May 12: "Tootsie."

841. CRANFORD—RKO— 276-9120. #1—Thru May 12: "Porky's." #2—Thru May 12: "Mausoleum."

842. ELIZABETH—ELMORA— 352-3483. "Tootsie."

846. LINDEN—TWIN— 925-9787. #1—Thru May 12: "Mausoleum." #2—Thru May 12: "Dr. Detroit."

848. ROSELLE PARK—PARK— 245-0358. Thru May 12: "48 Hrs."; "The Postman Always Rings Twice (1981)." Beg. May 13: "The King of Comedy"; "Young Doctors in Love."

849. SUMMIT—STRAND— 273-3900. Thru May 12: "La Nuit de Varennes."

851. UNION—FIVE POINTS— 964-3466. Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru May 12: "Betrayal."

854. UNION—RKO— 686-4373. #1—Thru May 12: "Flashdance." Beg. May 13: "Blue Thunder." #2—"Still Smoking."

857. WESTFIELD—RIALTO— 232-1288. #1—"Dr. Detroit." #2—Tent.: "Something Wicked This Way Comes." #3—Thru May 12: "Rocky III." Beg. May 13 (tent.): "Poltergeist."

858. WESTFIELD—TWIN— 654-4720. #1—"Local Hero." #2—"Valley Girl."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "Porky's."

861. CLOSTER—CLOSTER— 768-8800. Thru May 12: "The Hunger." Beg. May 13: "Poltergeist."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Still Smoking." #2—"Dr. Detroit." #3—"Rocky III." #4—"Flashdance."

863. EMERSON—TOWN— 261-1000. Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Mausoleum." #2—"Dr. Detroit."

866. FAIRVIEW—TWIN— 941-2424. "Something Wicked This Way Comes"; "Porky's."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru May 12: "The Hunger." Beg. May 13: "Poltergeist." #2—Thru May 12: "Mausoleum." Beg. May 13: "Creepshow"; "Dawn of the Dead."

868. FORT LEE—SHARON— 224-0202. Thru May 12: "Betrayal."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—"Dr. Detroit." #2—Thru May 12: "Mausoleum." #3—Thru May 12: "Treasure of Bruce Lee"; "Eagle vs. the Silver Fox."

873. OAKLAND—TWIN— 337-4478. #1—"Still Smoking." #2—Thru May 12: "Tootsie." Beg. May 13: "Blue Thunder."

874. PALISADES PARK—PARK LANE— 944-1086. #1—"Tootsie." #2—Thru May 12: "Bad Boys." Beg. May 13: "The King of Comedy."

875. PARAMUS—BERGEN MALL— 845-4449. "Monty Python's The Meaning of Life."

876. PARAMUS—CINEMA 35— 845-5070. "Dr. Detroit."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Flashdance." #2—Thru May 12: "Rocky III." Beg. May 13: "Blue Thunder." #3—Thru May 12: "Porky's." Beg. May 13: "Breathless (1983)." #4—"Valley Girl." #5—Thru May 12: "Betrayal." Beg. May 13: "Poltergeist." #6—"The Hunger." #7—"Local Hero."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Still Smoking." #2—"Something Wicked This Way Comes."

880. RAMSEY—CINEMA— 825-2090. "Tootsie."

882. RIDGEFIELD PARK—RIALTO— 641-2115. "Tootsie."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—Thru May 2: "Gandhi." Beg. May 13: "Blue Thunder." #2—"Flashdance."

884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru May 12: "Tootsie." #2—Thru May 12: "Sophie's Choice."

885. TEANECK—CEDAR LANE— 836-3430. "48 Hrs."

886. TENAFLY—BERGEN— 567-0004. "Tootsie."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "Dr. Detroit."

889. WESTWOOD—PASCACK— 664-3200. Thru May 12: "Rocky III." Beg. May 13: "Creepshow"; "Dawn of the Dead."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	***Parental Guidance Suggested.* Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires *accompanying parent or adult guardian.***
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL BY MYSELF—(1hr. 25m., '83) A portrait of Eartha Kitt. Dir. Christian Blackwood. 2

ALSINO AND THE CONDOR—(1hr. 29m., '83) Reviewed in this issue. 61

ANGELO MY LOVE—(1hr. 55m., '83) Reviewed in this issue. 86

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. 60

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 32, 99, 447, 451, 503, 513, 532, 549, 658, 666, 755, 874

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62, 211, 403, 422, 523, 558, 617, 625, 663, 664, 708, 730, 748, 782, 795, 813, 852, 868, 878

BLUE THUNDER—(1hr. 50m., '83) Reviewed in this issue. R. 100, 109, 115, 210, 236, 237, 303, 401, 412, 500, 521, 529, 541, 550, 559, 602, 608, 617, 620, 625, 632, 635, 649, 710, 719, 727, 732, 746, 783, 810, 830, 851, 854, 863, 873, 878, 883

BREATHLESS (1983)—(1hr. 45m.) About an obsessive attraction between a young, sensual woman and a street-wise hustler. Dir. Jim McBride, with Richard Gere, Valerie Kaprisky. R. 23, 32, 60, 225, 411, 426, 501, 529, 545, 550, 632, 663, 707, 710, 714, 716, 732, 754, 778, 818, 821, 878

CONSTANT FACTOR, THE—(1hr. 36m., '83) Newly released. In Polish, Eng. subtitles. A young idealist tries to grapple with a corrupt and confused environment. Dir. Krzysztof Zanussi. 96

DIRTY DISHES—(1hr. 32m., '83) The story of an unhappy housewife's rebellion. Dir. Joyce Bunuel. R. 47

DR. DETROIT—(2hrs. 3m., '83) A conservative college professor ends up doubling as a gangster. Dir. Michael Pressman, with Dan Aykroyd. R. 16, 24, 41, 70, 82, 92, 100, 102, 109, 114, 201, 206, 210, 212, 221, 237, 307, 401, 413, 420, 422, 428, 439, 512, 518, 523, 528, 533, 567, 571, 604, 615, 620, 625, 634, 649, 653, 662, 705, 709, 714, 717, 732, 744, 758, 773, 779, 781, 798, 800, 807, 817, 819, 821, 846, 857, 862, 864, 871, 876, 888

EXPOSED—(1hr. 39m., '83) Ludicrous but far from boring. A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev), who, in his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). This high-fashion/classical music/terrorism thriller hasn't a single moment of plausibility, but writer-director James Toback has some juice, some rich eccentricity in his personality, and his movie is so peculiarly, lusciously absurd that it's almost likable. An incurable college romantic, Toback is bored by the task of laying down the floorboards of a movie; instead he's fascinated by scenes in which extraordinary individuals—celebrities of the spirit—meet and size each other up. Nothing much follows the meetings. It's a cocktail party movie, but at least the guests are amusing. R. 62, 774, 791, 793, 795

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. 24, 31, 74, 80, 100, 104, 111, 205, 210, 223, 237, 303, 411, 419, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 628, 640, 648, 664, 701, 707, 714, 719, 722, 732, 746, 752, 775, 791, 796, 801, 807, 811, 854, 862, 878, 883

FLIGHT OF THE EAGLE, THE—(2hrs. 21m., '83) Jan Troell's film about a lost balloon expedition to the North Pole is handsome, intimate, detailed and tedious. Troell's hero, S. A. Andrée (Max von Sydow), an actual explorer, was obsessed with courage, and possibly longed to die. Von Sydow makes him a dour and remote creature of the north, who, in 1897, led two other men—common clay—to their doom with his vaunting fantasies. It's rather a rum story, and Troell, as if to disguise the lack of an obvious dramatic climax, tells it with a great many digressions. After a while, you wonder why the picture was made. 48

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 35, 503, 535, 542, 550, 554, 567, 635, 641, 731, 754, 848, 885

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 97

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 223, 408, 423, 531, 545, 559, 566, 606, 626, 632, 658, 667, 707, 719, 783, 791, 803, 821, 830, 883

HUNGER, THE—(1hr. 38m., '83) Reviewed in this issue. R. 7, 37, 46, 83, 92, 103, 104, 115, 201, 206, 212, 213, 234, 413, 420, 422, 428, 450, 518, 533, 536, 562, 567, 570, 601, 616, 621, 625, 637, 651, 668, 709, 715, 730, 735, 745, 777, 784, 790, 793, 807, 819, 825, 828, 861, 867, 878

IN LOVE—(1hr. 39m., '83) The story of a close relationship over a time span of 30 years. Dir. Chuck Vincent, with Kelly Nichols, Jerry Butler. R. 16, 97

INVITATION AU VOYAGE—(1hr. 33m., '83) In French, Eng. subtitles. The story of a young man and his difficulty in dealing with the death of his twin sister. Dir. Peter Del Monte, with Laurent Malet. R. 55

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 6, 11, 76, 513, 547, 549, 666, 848, 874

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86, 559, 723, 849**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **56**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **90**

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **22, 71, 93, 113, 211, 234, 305, 402, 418, 537, 541, 625, 633, 663, 702, 707, 735, 807, 830, 858, 878**

LONE WOLF MCQUADE—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. PG. **33, 38, 99**

MAX DUGAN RETURNS—(1hr. 38m., '83) Neil Simon's latest is vulgar cotton-candy nonsense about a dying embezzler (Jason Robards Jr.) who wants to spend his last few months with the daughter (Marsha Mason) he hasn't seen in 28 years, and her son. He moves into their house and buys them cars, hi-fi equipment, and a major league batting coach to teach the boy to hit. This is supposed to be funny. Meanwhile the daughter's boyfriend (Donald Sutherland), a relentless bloodhound of a police detective, has begun to sniff out the old crook, and oh so many embarassing complications ensue. The whole movie has a feebleness that leaves one depressed more than angry. Except for Robards, who is charming, everyone connected with it seems working at half speed. Directed by Herbert Ross. PG. **54, 792, 803, 830**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices,*" he says. "Name two ways to get them *flowing.*" There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. **16, 32, 236, 307, 413, 422, 526, 536, 640, 649, 653, 702, 705, 710, 875**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86, 213**

NUDO DI DONNA—(1hr. 52m., '83) In Italian, Eng. subtitles. A complex comedy set during a traditional carnival in Venice. Dir. Nino Manfredi, with Manfredi and Eleonora Giorgi. **70**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **32, 655**

QUERELLE—(2hrs., '83) The last film directed by Rainer Werner Fassbinder before his death, last June, is a turbid, almost suffocating, and unbearably pretentious fiasco. Querelle, the hero of Jean Genet's early novel *Querelle de Brest,* is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. No matter what he does, Querelle only grows in glamour in the eyes of his creator who surrounds him in an aura of deliriously perverse imagery. Alas, Querelle is played in the movie by the American Brad Davis whose short, conventionall muscular body and empty, all-American face brin the high-flying fantasies down with a thud. Fassbir der's insistently stylized treatment features a standarc Fassbinder bar, where everyone stands around lan guorously making "insinuating" remarks, and a lot o ritualized homoerotic sex. And yet the material lacks the charge, terror and ecstasy that makes Genet so voluptuous a reading experience. With Jeanne Moreau as a madame who turned forty and "developed a taste for hard-muscled men," Franco Nero as Querelle's worshipful commander, and the usual Fassbinder stock company playing a variety of thugs, studs, pimps, and victims. **6, 58, 88**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOMETHING WICKED THIS WAY COMES—(1hr. 34m., '83) The story of a man who must save a town from a wicked carnival proprietor's deadly secret. Dir. Jack Clayton, with Jason Robards, Diane Ladd. PG. **20, 30, 78, 92, 97, 109, 201, 203, 215, 225, 236, 303, 403, 412, 418, 422, 428, 511, 517, 519, 523, 541, 557, 561, 567, 600, 613, 617, 643, 651, 663, 719, 728, 732, 747, 756, 777, 778, 782, 806, 827, 857, 866, 879**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 58, 232, 414, 437, 442, 535, 542, 547, 711, 716, 884**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **14, 93**

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Morin. R. **21, 33, 80, 105, 111, 205, 215, 304, 408, 410, 426, 529, 531, 540, 552, 567, 606, 615, 628, 648, 664, 668, 710, 712, 719, 722, 726, 731, 746, 774, 793, 795, 800, 806, 822, 854, 862, 873, 879**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow

(Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 44, 92, 574**

TO BEGIN AGAIN—(1hr. 33m., '83) In Spanish, Eng. subtitles. The Oscar-winner for best foreign film is tepid, genteel, and no more than mildly interesting. A Spanish poet and novelist, exiled to America since the Civil War, return to Spain in 1981 after receiving the Nobel Prize and revisits old friends and lovers. The movie employs the hoariest of sentimental devices—the hero has only six months to live and must recapture his life all at once. The star, Antonio Ferrandis, is a deplorably serene old codger but some of the minor actors are first-rate. Dir. Jose Luis Garci. PG. **60**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **24, 72, 85, 97, 204, 212, 213, 232, 402, 416, 436, 437, 438, 447, 453, 500, 511, 513, 516, 530, 534, 535, 547, 548, 549, 555, 570, 574, 602, 609, 612, 627, 636, 638, 639, 640, 644, 645, 655, 660, 666, 703, 717, 720, 724, 745, 774, 779, 789, 809, 810, 818, 825, 840, 842, 851, 863, 873, 874, 880, 882, 884, 886**

VALLEY GIRL—(1hr. 35m., '83) A shallow but consistently entertaining comedy. Julie (Deborah Foreman), a sweet but dumb high-school queen from the San Fernando Valley, throws over her loutish Valley boyfriend and takes up instead with Randy (Nicolas Cage), a soulful-eyed punker from Hollywood. Randy introduces her to the dangerous, exotic world of reality (i.e. Sunset Strip rock clubs) while her snobbish friends squeal in disapproval. Writer-producers Wayne Crawford and Andrew Lane and director Martha Coolidge overwork the Valley jargon (which ceased being a good joke by the end of last summer), and they make the condescending mistake of turning Julie and her friends into airheads, but there's still a wistful charm in the teen rituals, the class and status anxieties, the romantic longings breaking through the banal settings. With Frederic Forrest and Colleen Camp in funny bits as Julie's parents, two veterans of the sixties counterculture whose radical notions about health foods and sex Julie finds rather quaint. R. **32, 83, 105, 201, 225, 300, 401, 403, 412, 448, 501, 512, 519, 529, 541, 546, 567, 602, 608, 622, 629, 632, 650, 714, 727, 745, 806, 858, 878**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **13**

WAITING FOR GAVRILOV—(1hr. 20m., '83) In Russian, Eng. subtitles. A comedy concerning a woman whose husband-to-be fails to show up for the wedding. Dir. Pyotr Todorovsky, with Ludmila Gurchenko, Sergei Shakurov. **90**

WHITE ROSE, THE—(1hr. 48m., '83) In German, Eng. subtitles. About a group of students who, in 1942, formed the White Rose Society in Munich to oppose Hitler actively. Dir. Michael Verhoeven. **57**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **11**

Revivals

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **39**

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls*. Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliche, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *shlockmeister* Russ Meyer. It's fitfully entertaining. . . very late at night. Starring several of Russ Meyer's silicone wonders. **39**

BOMBSHELL—(1hr. 31m., '33) Jean Harlow plays a sweet, innocent, platinum blonde movie star, beset with such ghastly problems as a manic press agent (Lee Tracy), a brother who keeps bringing home girlfriends he's picked up in Tijuana, an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie, and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I want to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **96**

BREATHLESS (1961)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. **96**

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. **95**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **39**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **13**

JABBERWOCKY—(1hr. 40m., '77) An obnoxious Middle Ages satire by the Monty Python group. A cloddish hero fights a monster terrorizing the land. Sometimes hilarious; often just painfully infantile. With Michael Palin. Dir. Terry Gilliam. **9**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **39**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. **13**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **96**

MAN WHO CAME TO DINNER, THE—(1hr. 52m., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a Midwest household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. **96**

MARQUISE OF O, THE—(1hr. 42m., '76) In French, Eng. subtitles. Eric Rohmer's film version of Heinrich von Kleist's 1808 novella is as intelligent and successful as such an undertaking can get. The liberties the director has taken are minimal, and generally inventive as well as dramatically justifiable. With Edith Clever and Bruno Ganz. **95**

MIDSUMMER NIGHT'S DREAM, A—(2hr. 13m., '35) The extraordinary effects devised by director Max Reinhardt and his camera magicians, combined with Mendelssohn's shimmering music, set the tone for this version of Shakespeare's moonstruck comedy. Among the large cast, there are some clinkers, but Mickey Rooney and James Cagney are hilarious standouts, Victor Jory and Anita Louise make Oberon and Titania nicely sexy, and by the time fairies, rustics, and young lovers get together in the Athenian wood, everyone's in the right spirit. Joe E. Brown and Cagney in the Pyramus-Thisby fiasco alone are worth the admission. With Olivia de Havilland, Dick Powell and many more. **39**

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. **13**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **96**

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. **72**

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Bjornstrand. **96**

WHO'S AFRAID OF VIRGINIA WOOLF?—(2hrs. 11m., '66) Richard Burton and Elizabeth Taylor invite George Segal and blobby Sandy Dennis over to show them what is wrong with life in general and academics in particular. A talky, strident film, this was hailed at the time as audacious and ruthlessly honest, which is another way of saying it's dated. Dir. Mike Nichols. **39**

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. **13**

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Monday, May 9

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight,* now set in the Austrian Tyrol on the brink of WW III. Previews now prior to a 5/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $29-$35; Wed. at 2, $24-$30. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.

THE FLYING KARAMAZOV BROTHERS—Five young men present a diversified evening of comedy, juggling, singing, dancing—but they're not Russians, they're not related, and they don't fly. Previews: $15 for orchestra, $10 for balcony. Previews now prior to a 5/10 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $11-$29.50. **Ritz,** 219 W. 48th (582-4022). 2 hrs., 20 min. All major credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Previews now prior to a 5/15 opening. $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. Major credit cards. ●

ALL'S WELL THAT ENDS WELL—Limited engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyzack head the cast. Tues.-Sat. at 8, $30-$40; Wed. & Sat. at 2, $25-$35; Sun. at 3, $30-$40. **Martin Beck,** 302 W. 45th (246-6363). 3 hrs., 20 min. All major credit cards.

AMADEUS—David Dukes, Mark Hamill, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-1346). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$40. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, an interesting piece of theater which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain. The acting is first-rate under Terry Schreiber's resourceful direction. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). Credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. From 5/7, Sergio Franchi and Eileen Barnett replace Raul Julia and Maureen McGovern. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Settle for the marvelous Gershwin music and the stirring spectacle of Jack O'Brien's sound direction, Douglas W. Schmidt's imposing scenery, Nancy Pott's pleasing costumes, and Gilbert Helmsley Jr.'s magnificent lighting, featuring conceivably the best stage storm ever. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25; thru 5/15, **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton star in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carrol in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $35-$45, Wed. at 2, $30-$40. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All major credit cards. ●

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Sheryl Woods, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Uris,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller, Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—Frank Gorshin, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. From 5/10. **Lamb's Theater,** 130 W. 44th (997-1780).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 5/29. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

MAX—A new comedy by Len Maxwell and Jason Solomon follows the misadventures of an elderly vaudevillian couple who operate a boarding house for young entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $14-$16; from 5/25. **Actors and Directors,** 412 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

MY ASTONISHING SELF—The Irish actor Donal Donnelly plays George Bernard Shaw in a return engagement of a show devised from the writings of Shaw by Michael Voysey. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $13-$16. **Players Theater,** 115 MacDougal St. (254-5076).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $14-$16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

TOP GIRLS—Caryl Churchill's demanding and rewarding play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Polly Draper, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 5/15. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WILD LIFE—Shel Silverstein's comic examination of the social disasters of urban life; directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater,** 15 Vandam St. (675-0498).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

Theater Companies

THE ACTING COMPANY—Revival of Marc Blitzstein's *The Cradle Will Rock,* directed by John Houseman; featuring Kevin Kline, Patti LuPone, Mary Lou Rosato, and Norman Snow. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $18-$20; thru 5/29. **American Place Theater,** 111 W. 46th (869-4731).

THE ACTORS COLLECTIVE—Gertrude Stein's *Brewsie and Willie;* Sandy Osofsky's *Left, Right, Left.* Wed.-Sun. at 8; $5; 5/11-29. **Courtyard Playhouse,** 39 Grove St. (929-3567).

AMAS REPERTORY—*Opening Night,* a backstage musical by Corliss Taylor-Dunn and Sandra Reaves-Phillips; directed by William Michael Maher. Thurs.-Sat. at 7:30, Sun. at 3; $8; thru 5/15. 1 E. 104th (369-8000).

AMERICAN FOLK THEATER—Eugene O'Neill's *Anna Christie;* directed by Bob Sickinger; in repertory with Clifford Mason's *Captain at Cricket;* $8. **Richard Allen Center,** 36 W. 62nd (799-9190).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seasaw,* directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $9; 5/14-6/30. **92nd St. Y,** 1395 Lexington (427-6000).

THE CLASSIC THEATRE—Strindberg's *The Father,* in a version by William Kramer; directed by Jerry Roth. Play depicts a man's descent into madness. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/22. 114 W. 14th St. (242-3900).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos,* takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 5/22. **Bowery Lane,** (677-0060).

CSC REP—*Balloon, Ghost Sonata, Faust,* Parts 1 & 2; Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $5-$12. Season ends 5/8. **CSC Theater,** 136 E. 13th St. (677-4210).

DOUBLE IMAGE THEATER—Eighth Annual Short Play Festival performed by theaters and schools from around New York. Finalists repeat on Sunday. Mon.-Sat. at 7:30; Sun. at 3 & 7:30; $4; 5/16-22. **John Jay College,** 444 W 56th (245-2489).

EQUITY LIBRARY THEATRE—*Promises, Promises* by Neil Simon, Burt Bacharach, and Hal David (based on Billy Wilder's film *The Apartment*); directed by Alan Fox. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 5/12-6/5. 310 Riverside Drive (663-2028).

THE FOOL'S THEATRE COMPANY OF OXFORD—*Unspeakable Acts* deals with the search for identity by one individual through space and time; it stars the playwright, David Gibson, and is directed by Nigel Warrington. $10; thru 5/22. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

LA MAMA E.T.C.—Jackie Curtis and Helen Hanft, as Frances Farmer and her mother, in Nick Markovich's *I Died Yesterday.* 5/12-15, at 9; $16. 74A E. 4th St. (475-7710).

LION THEATRE COMPANY—Shakespeare's *Macbeth,* directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10; 5/20, 21, 25. Brecht's *Edward II,* directed by Gene Nye. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3; $10; 5/11-12, 23, 25, 28. 422 W. 42nd (736-7930).

MANHATTAN ENSEMBLE—*Peer Gynt,* Fri. & Sat. at 7 and Sun. at 2, in repertory with Strindberg's *Miss Julie,* playing Thurs. & Sun. at 8; $8; thru 5/15. **Open Gate,** 401 E. 29th (245-3903).

MANHATTAN PUNCH LINE—Trevor Griffiths's play, *The Comedians,* takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $8. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Upstage: Three one-act plays by Jean-Claude van Itallie; *Bag Lady, Sunset Freeway, and Final Orders;* all directed by Steven Kent. Tues.-Sun. at 7:30. Sat. & Sun. at 3; $14-$18. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Gus Edwards's new play, *Manhattan Made Me,* is set in and around a West Side apartment in the present time; directed by Douglas Turner Wards; with David Davies, Kathleen Forbes, Robert Gossett, and Eugene Lee. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12.50 & $15; 5/10-6/5. **Theatre Four,** 424 W. 55th (246-8545).

N.Y. THEATER STUDIO—*Mary Barnes,* David Edgar's play based on R. D. Laing's work about the struggle to rescue a woman from madness; directed by Gideon Y. Schein; starring Laura Esterman. Wed.-Mon. at 8, Sun. at 3; $8; thru 5/22. 2109 Broadway (496-7833).

PRISM THEATRE—Elizabeth Wray's *Rock Island* takes place in 1936 in the Dustbowl; directed by Aleta St. James. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$10; from 5/12. **No-Smoking Playhouse,** 354 W. 45th (279-5198).

THE PRODUCTION COMPANY—Charles Craig Lucas's *Reckless* deals with twenty years in the life of an adventurous woman; directed by Norman Rene; with Lori Cardille, W. T. Martin, Maureen Silliamn, and Timothy Wahrer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10. 5/11-6/5. 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE COMPANY—*The Taming of the Shrew,* directed by Robert Mooney Evenings at 8, mats. at 2; $4-$8; thru 5/28. **West Park Church,** 165 W. 86th (877-6810).

SOHO REP—Henry Fielding's *Rape Upon Rape,* a comedy on political corruption; directed by Anthony Bowles. Thru 5/22; $8. 19 Mercer St. (925-2588)

THE THEATRE COMPANY—*The Tragedy of Doctor Faustus,* Christopher Marlowe's story of Man's struggle with the Devil; in repertory with Moliere's *Misanthrope;* and Shakespeare's *Measure for Measure.* Thurs.-Sun.; $6; thru 5/15. Theater 22, 54 W. 22nd (279-9321).

WEST SIDE REPERTORY—Sheridan's *School for Scandal,* and Schnitzler's *The Affairs of Anatol;* both directed by Andres Castro; both running thru 7/3; $5. 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT IRIS BERMAN—*Arnold Rabin's play about* a divorcee muddled up with her lawyer and with her meddling mother; directed by John Raymond. With Kathryn C. Sparer, Jean Barker, and Gary Richards. Tues.-Sat. at 8, Sat. & Sun. at 3; $8. **Apple Corps Theater,** 601 W. 51 (664-0037). (664-0027).

AN AMERICAN WOMAN'S MYTHOLOGY—Olga Regouliche's *Calamity Jane,* in repertory with a double bill, Howard O'Brien's *Split Rock* and *Mrs. Edna Double Wirth,* by Jim Milbourne and Myra Bayne. Thru 5/15; $10. **Wonderhorse,** 83 E. 4th St. (869-3981).

ANGEL AND DRAGON—Sally Netzel's story of two extraordinary women with a complex relationship; with Kathy Lichter, Sharon Talbot, and Amy Greenhill; directed by Rob Mulholland. 5/18-21, 25-28, 6/1-4 at 8; mats. 5/22, 29, 6/5 at 3; $5; **TOMI,** 23 W. 73rd (279-1980).

AS YOU LIKE IT—The Shakespeare play, directed by Barbara Vann, with music by David Hollister. Wed.-Sat. at 8; $5-$7; thru 5/21. **Medicine Show,** 6 W. 18th St. (255-4991).

BIRD OF PARADISE—Judy Geller Warner's musical comedy about a West Side New York couple; directed by Jonathan Levi; book by Susan Nier. Thurs.-Sat.; $4; 5/12-28. **TOMI Theater,** 23 W. 73rd (832-0483).

THE BEGGAR'S OPERA—An innovative production of John Gay's classic, spoofing popular show business institutions. Thurs.-Sat. at 8; $4; thru 5/14. **Trinity Theater,** 164 W. 100th St. (222-6641).

LA BELLE AU BOIS—French play about Sleeping Beauty combines music, dance, and mythical drama; written by Jules Supervielles; directed and choreographed by Jean Erdman. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; 5/26-6/30. **Theater of the Open Eye,** 316 E. 88th (534-6909).

BODY PARTS—Paul Selig's play about an 18-year-old would-be punk rocker from East Orange, and various other characters surviving in nighttime New York; directed by Jennifer McCray. Wed.-Sun. at 8; $8; thru 5/22. **Ohio Theater,** 59 Green St. (582-4240).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE DAY, THE NIGHT—Welcome Msomi's musical is concerned with the challenges of life and the quest for dignity of South Africans today. Tues.-Sat. at 8, Sat. at 2 & 8; $10; 5/17-6/4. **Music-Theatre Group,** 735 Washington St. (924-3108).

D.C. AL FINE—David Wolman's comedy involving a female string quartet, a gypsy cab driver, and a Caribbean revolutionary. $7.50. **Gene Frankel Theater,** 36 W. 62nd (666-1923).

THE DEPARTMENT—A comedy about the "Office of the Future," written by Barbara Garson. Actual New York office workers play clericals in a bank that's being automated; professional actors play bankers and efficiency experts. Thurs.-Sun. at 8; $4; 5 /21-29. **Theater for the New City,** 162 Second Ave. (254-1109).

DIFFERENT PEOPLE, DIFFERENT ROOMS—A double bill by Wendy Kesselman and Tom Walmsley, directed by John Pepper. Thurs.-Sat. at 8, Sun. at 5; $6; 5/12-6/5. **78th St. Lab,** 236 W. 78th (595-0850).

DOUBLE BILL—James Herlihy's *Terrible Jim Fitch,* and Strindberg's *The Stronger;* both with Rip Torn and Amy Wright. Thru 5/28 at 8, 5/29 at 3. And one performance only (5/29 at 9), Geraldine Page in *The Human Voice;* $15. **St. Peter's Center,** 336 W. 20th (242-4220).

DOUBLE BILL—Denis Meadow's *The Scrimmage,* and Bruce Ward's *Paint By Numbers* both explore communication between men; in the first the actors portray brothers, in the second the same actors play lovers; both directed by Todd Peters. Sun.-Wed. at 8:30; $6; 5/16-6/8. **78th St. Lab,** 236 W. 78th (595-0850).

DOUBLE BILL—Peter Shaffer's *The Private Ear* and Robert Patrick's *Cleaning House,* two comedies directed by John Jewel. Thurs.-Sat. at 8; 5/12-28. British-American Acting Academy, Theater Downstairs, 15 E. 15th (674-5602).

EGYPTOLOGY—Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. **Public/Other Stage,** 425 Lafayette St. (598-7150).

A FAMILY COMEDY—Bob Cessna's play, directed by Jamie Brown, about a mother who moves in with her son and his roommate. Thurs.-Sat. at 8, Sun. at 3; $4; 5/12-29. **Baldwin Theater,** 160 W. 74th (799-8190).

FIORELLO!—A revival of the Weidman/Abbott musical about the city it celebrates: directed by Peter Webb; score by Bock/Harnick. Jim Mullins has the title role and Susi Grace plays the wife. Thru 5/21; $7-$9. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $8. **Interart Theater,** 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

FROZEN ASSETS—Barrie Keefe's play about effects on a youth's life after he kills a prison guard; directed by Will MacAdam. Thurs.-Sat. at 8, Sun. at 7; $6; from 5/6. **NY Theatre Ensemble,** 62 E. 4th St. (477-4120).

GEMINI—A revival of Albert Innaurato's comedy; directed by Richard Witty. 5/12-14, 19-21 at 7:30; 5/14 & 21 at 3. **Madison Ave. Baptist Church,** 30 E. 31st (772-5911).

GETTING IT—Comedy about an astrologer, a terrorist, and a contractor; written and directed by Michael Bergmann. 5/23-25 at 4; FREE; at **Lincoln Center,** 111 Amsterdam Ave. 5/26 & 27 at 8; $6; at the **West End Theater,** 302 W. 91st St. 5/28 at 2 at the **Donnell Library;** FREE; 20 W. 53rd St. Reservations are limited—call 289-2508 for all performances.

GOING ON—Frederick Kirwihn's play about four artists making the best of a snowy evening in the Hamptons; directed by Dale Merchant. Thurs.-Sun. at 8; $8; thru 5/22. **Riverwest,** 155 Bank St. (243-0259).

THE GREATEST DAY OF THE CENTURY—Roma Greth's play dealing with three adolescents forced to come to terms with themselves on V-J day, 1945. Sun. & Mon. at 7:30, Sat. at 4; $5; thru 5/15. **St. Clement's,** 423 W. 46th (246-7278).

HAJJ—A Mabou Mines production written by Lee Breuer, performed by Ruth Maleczech. Title refers to the pilgrimage every Muslim is expected to make to Mecca. Wed. & Thurs. at 8, Fri.-Sun. at 7 & 9. **Public Theater,** 425 Lafayette St. (598-7150).

I AM A CAMERA—A revival of John Van Druten's play that inspired the musical *Cabaret.* Directed by Paul Frederick. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $4; 5/8-15. **Actors Outlet,** 120 W. 28th (870-0662).

I, WALT WHITMAN—An evening with the poet, portrayed by Dan Barshay who also wrote the script; directed by Ira Halberstadt. Thurs.-Sat. at 8, Sun. at 3; $5; 5/12-6/5. **Troupe,** 335 W. 39th (244-9699).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; preview tickets thru 5/15. $12-15. After opening, 5/17, $18-20. **The Space at City Center,** 55th St. betw. 6th & 7th (246-8989).

THE JEWELER'S SHOP—Karol Wojtyla's (Pope John Paul II's) play deals with the emotions of three couples as they encounter the sacrament of marriage. 5/12-14 at 8; 5/15 at 3; $4. **Sacred Hearts Repertory,** 307 E. 33rd St. (581-6470).

JULIUS CAESAR—A new production of Shakespeare's tragedy. Tues.-Sat. at 8, Sun. at 3; $7; thru 5/19. **William Redfield Theater,** 354 W. 45th (582-7862).

JUST JAMES JUDY—Judy, Annette Taylor, and Donna Smith, in James Judy's musical; directed by Philip Bliwas. From 5/9; $5. **Chernuchin Theater,** 314 W. 54th (581-3044).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician,* Wed. & Sat. at 8, and *I,* Thurs. at 8 and Sun. at 3. **Westbeth Theater,** 151 Bank St. (691-2272).

THE LIVING ROOM—John Marley stars in Jack Siegel's play about a middle-aged couple who've changed their lifestyle for cross-country travel in a van. Wed.-Sat. at 8; $5. **American Theater of Actors,** 314 W. 54th (581-3044).

MARATHON '83—The first wave of six one-act plays, through 5/23, and the second wave runs through 6/13. *The Dolphin Position* (Percy Granger), *The Survivalist* (Robert Schenkkan), *Poisoner of the Wells* (Brother Jonathan, O.S.F.), *Postcards* (Carol K. Mack). Wed.-Mon. at 7:30, Sat. and Sun. at 2:30; $12 for single performances, a marathon pass for $36. **Ensemble Studio,** 549 W. 52nd (247-4982).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's romantic comedy, directed by Janet Hayes Walker. Tues.-Sat. at 8, Sun. at 5; $8; 5/10-20. **York Theater,** 2 E. 90th (534-5366).

MIRAGE—Malcolm Stewart's mystery, directed by Granville Burgess, about an international journalist who visits the island retreat of the wealthiest man in the world. 5/18-6/4 at 8, Sat. mats at 2; $6. **Theatre Off Park,** 28 E. 35th (679-5864).

MOON RHYTHMS—An evening of one-acters by Billy Aronsen and Richard McBrien; directed by Robert S. Johnson. Sun.-Wed. at 7:30; $6; thru 5/25. **18th St. Playhouse,** 145 W. 18th (924-0077).

OBADIAH—Drama about a man who killed God written & directed by Tom LaBar; with Will Buchanan, Bridget Crumpler, Ron Davis, Celia Howard, and Ray Trail. Thurs.-Sat. at 8, Sun. at 3; $5; 5/12-6/5. **Troupe,** 335 W. 39th (244-9699).

OBEDIENCE SCHOOL—Laura Farabough's mixed-media production about an emotional relationship in a state of distress. Wed.-Sun. at 8, late shows Fri. & Sat. at 10; $9; 5/11-15, 18-22. **Performing Garage,** 33 Wooster St. (966-3651).

THE OXCART—Rene Marques's classic Puerto Rican drama following a family's migration from the island's hills to its cities; directed by Roberto Rodriguez. In English, Wed.-Fri. at 7:30. In Spanish, Sat. & Sun. at 2:30 & 7:30; $7; thru 5/28. **Puerto Rican Traveling Theater,** 304 W. 47th (354-1293).

PAID ON BOTH SIDES—This was W. H. Auden's first play, written in 1928; directed by poet Bob Holman; with sets and costumes by David Hockney. Thurs.-Sun. at 8; $7; 5/12-29. **St. Mark's Church,** 2nd Ave. & 10th St. (752-7676). (May 12th perf. is a gala; seats are $30 and include a champagne reception with the cast.)

PRE PARADISE, SORRY NOW—Rainer Werner Fassbinder's play about the Moor Murderers, Ian Brady and Myra Hindley, "exposing the society which allows their existence." Directed by Ken Stirbl, with an eight-member ensemble which creates more than 90 roles. Thurs.-Mon. at 8:30; thru 5/15. **The Cubiculo,** 414 W. 51st (686-7733).

THE RUFFIAN ON THE STAIR—Joe Orton's menacing drama; directed by Rosemary Hay. Thurs.-Sat. at 7:30, Sun. at 2:30; $6; 5/12-29. **Garret Studio,** 133 Second Ave. (242-3900).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn. From 5/18. **INTAR,** 420 W. 42nd (279-4200).

SHE LOVES ME—Musical by Joe Masteroff, Jerry Bock, and Sheldon Harnick; directed by David Gaines. Sat. at 9, Sun. at 3:30; $6; thru 5/22. **Eastside Theater,** 931 First Ave. (486-1431).

SHERLOCK HOLMES EMBATTLES COUNT DRACULA—Fred Fondren's fantasy. Thurs.-Sat. at 8; Sun. at 2; $6; thru 5/29. **Prometheus Theater,** 239 E. 5th St. (477-8689).

STEEL ON STEEL—Brandon Cole's play about an Italian-American family struggling to achieve the American dream; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/29. **West Side Y,** 5 W. 63rd (724-3080).

STREAMERS—David Rabe's drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; $6; thru 5/21. **PSW Studios,** 243 W. 55th (695-5342).

THREE BY BRECHT—*The Informer, The Jewish Wife,* and *The Chalk Cross;* directed by Marion Brasch. 5/14, 15, 20, 21 at 7:30; $5. **Eastside Center,** 931 First Ave. (486-1431).

THREE IN ONE—Three one-acters focusing on the battle of the sexes: *La Barashies* by Barry Finch, *A Marriage Proposal* by Anton Chekhov, and John O'-Brien's *The Bottled Up Man.* 5/13, 14, 20, 21 at 8, 5/15 & 22 at 2; $4. **Greek Orthodox Church,** 302 W. 91st (535-4797).

TRIO—Three one-acters by Bill Harris, *The Society of Men, Smoke/Holy/Smoke,* and *Every Goodbye Ain't Gone;* directed by Nathan George. Thru 5/15. **New Federal Theater,** 466 Grand St. (598-0400).

UNDER MILK WOOD—Revival of Dylan Thomas's poetic drama depicting a day in a Welsh coastal town; directed by Lee Frank. Thurs.-Sat. at 8, Sun. at 3; $5; thru 5/15. **Hartley House Theatre,** 413 W. 46th (787-1073).

WE WON'T PAY! WE WON'T PAY!—Dario Fo's comedy about two working-class families who decide to fight inflation with civil disobedience; directed by Ronny Davis. In Spanish. Fri. & Sat. at 8, Sun. at 5; $5; thru 5/18. **Teatro 4,** 175 E. 104th (534-4994).

THE WILDERNESS OF SHUR—Nicholas Biel's play dealing with the civil rights of minority groups; directed by Gordon Edelstein. Thru 5/29. **New Federal Theater,** 466 Grand St. (598-0400).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno, Final Placement,* and *Chocolate Cake,* written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

WINTERPLAY—Adele Edling Shank's portrait of a contemporary California family on an extraordinary Christmas day; directed by Harris Yulin. Tues.-Sun. at 8; $8; from 5/10. **South St. Theater,** 424 W. 42nd (279-4200).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ARMAN—Bronze sculpture including cellos, violins, and piano, thru 6/4. del Re, 41 E. 57th (688-1843).

ROBERT ARNESON—Self portraits, "nuclear war heads" in ceramics, thru 5/27. Frumkin, 50 W. 57th (757-6655).

RALPH BACERRA—Ceramic wall paintings, thru 5/14. Portnoy, 56 W. 57th (757-0461).

BIALA—Venice, Paris, Cape Cod, thru 6/11. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

ELIZABETH BLACKADDER/HENRY MOORE—Flowers and fabulous cats in watercolor/Sculpture, drawings, and prints. Thru 5/28. Heidenberg, 50 W. 57th (586-3808).

NELL BLAINE—Gloucester landscapes, interiors, still lifes, thru 5/18. Fischbach, 29 W. 57th (759-2345).

RONNI BOGAEV—Portrait of a home, thru 5/28. French, 41 W. 57th (308-6440).

ALICE DALTON BROWN—Windows and porches seen through different lights and foliage, thru 5/26. Sachs, 29 W. 57th (421-8686).

STEPHEN BUCKLEY/RICHARD HAMILTON—Woven canvas, wood, wire covered with painterly patterns/Nine collotype screen prints. Thru 5/21. Alexander, 20 W. 57th (757-3721).

CHARLES E. BURCHFIELD—The outdoors in watercolors from 1915 to 1920, 5/10-6/10. Kennedy, 40 W. 57th (541-9600).

JAMES CHILDS—Large scale figures, portraits, still lifes, thru 5/31. Tatistcheff, 38 E. 57th (888-1599).

CECILY BARTH FIRESTEIN—Birthday monoprints using found objects, collage, thru 5/14. Phoenix, 30 W. 57th (245-5095).

XAVIER GONZALEZ—Recent oils and watercolors, 5/10-6/4. Summit, 101 W. 57th (586-6734).

MICHAEL GREENBERG/SELCHOW—Photos of quiet spaces/Oils and metal sculpture. Thru 5/21. Images, 11 E. 57th (838-8640).

CAROLE HAERER—Egyptian Imprints, thru 6/4. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID HOCKNEY—Landscapes, portraits created from assemblage photos, thru 6/3. Emmerich, 41 E. 57th (752-0124).

ALEXANDER HOLLWEG—Colorful countryside in 24 panels, thru 5/21. Kornblee, 20 W. 57th (586-1178).

WILLIAM KING—Seven over-life-size cast and sheet aluminum figures, thru 5/27. Dintenfass, 50 W. 57th (581-2268).

EDMUND D. LEWANDOWSKI—Precisionist paintings from 1950, works on paper, 1982/Avery, Benton, Greene, Murch. Thru 5/29. Deutsch, 20 W. 57th (765-4722).

KARL MANN—Collages using drapery, brushes, pipes, thru 5/14. Arras, 29 W. 57th (421-1177).

HENRY MOORE/VICTOR WILLING—Small recent sculpture of reclining females, mothers/Large scale paintings of ambiguous structures made up of wood, plants, feathers. Thru 6/4. Jacobson, 24 W. 57th (581-8346).

CAROL MOTHNER/STANLEY WULC—Flower and fruit still lifes/Still life photos in the manner of the old masters. Thru 5/28. Witkin, 41 E. 57th (355-1461).

OLIVIA MUNROE—New work on paper, thru 5/30. Markel, 50 W. 57th (581-1909).

ISAMU NOGUCHI—New carved stone and steel sculpture, thru 6/4. Pace, 32 E. 57th (421-3292).

ANNETTE OKO—Recent paintings, 5/14-6/17. Zarre, 41 E. 57th (752-0498).

LEO RABKIN—Color saturated abstract watercolors and recent boxes, thru 5/12. Pearl, 38 E. 57th (838-6310).

FELICIEN ROPS (1833-1898)—Diabolic and erotic works on paper, thru 6/11. Donson, 38 E. 57th (355-6970).

ROLPH SCARLETT—Precisionist drawings and watercolors, 1925 to 1935, abstractions from 1935 to 1945, thru 5/14. Washburn, 42 E. 57th (753-0546).

DAVID SHAPIRO—Detailed mixed-media drawings, thru 5/14. Getler/Pall, 50 W. 57th (581-2724).

ERIC SNELL—Sculpture, thru 5/14. Touchstone, 29 W. 57th (826-6111).

JOYCE WEINSTEIN—Lush expressive paint abstractions, thru 5/28. Haber Theodore, 29 W. 57th (752-3338).

ROBERT YASUDA—Abstractions, thru 5/18. Parsons, 24 W. 57th (247-7480).

Madison Avenue and Vicinity

JOSEF ALBERS—From early figurative graphics to the "Homage to the Square" series, thru 6/11. Goethe House, 1014 Fifth (744-8310).

JULIAN BARROW/HARRY SMITH—An Englishman's view of New York/Furniture in miniature. Thru 5/27. Coe Kerr, 49 E. 82nd (628-1340).

MICHAEL COHN/STEPHEN DEE EDWARDS—Hard edged glass constructions/"Sea Forms," in organic blown glass. Thru 5/21. Heller, 965 Madison (988-7116).

ROBERT COMBAS—Paintings, 1983, thru 5/21. Castelli, 4 E. 77th (288-3202).

DAVID COX (1783-1859)—Forty watercolors by this Englishman, thru 5/28. Davis & Langdale, 746 Madison (861-2811).

WILLEM DE KOONING—Sculpture, mostly of women, 5/14-6/25. Fourcade, 36 E. 75th (535-3980).

JOHN DOBBS—Baseball and beach scenes, thru 5/21. ACA, 21 E. 67th (628-2440).

RENATO GUTTUSO—Twenty figurative expressionist paintings and twenty works on paper, thru 5/15. Acquavella, 18 E. 79th (734-6300).

NIGEL HALL—Painted aluminum wall sculptures and drawings, thru 6/1. Elkon, 1063 Madison (535-3940).

JOHN HELIKER—Paintings and drawings, thru 5/14. Kraushaar, 724 Fifth (307-5730).

HANS HINTERREITER/JOSEF STAUB—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).

IVON HITCHENS (1893-1979)—The English countryside, thru 5/12. Waddington, 1044 Madison (861-0600).

WILL HORWITT—A *monumental drawing and eight* related sculptures, thru 6/3. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ASGER JORN—Expressionist works, thru 5/28. Lefebre, 47 E. 77th (744-3384).

PIERRE LESIEUR—Delicate, light filled interiors, still lifes, 5/12-6/4. Findlay, 984 Madison (249-2909).

MIRO—Aquatint etchings from the 60's and early 70's, thru 5/21. Rolly-Michaux, 943 Madison (535-1460).

HENRY MOORE—Etchings and lithos, thru 5/28/Drawings and watercolors, thru 6/11/Sculpture, watercolors, drawings, thru 5/15. AAA, 663 Fifth (755-4211)/Beadleston, 60 E. 91st (348-7234)/Weintraub, 992 Madison (879-1195).

ALFRED J. MUNNINGS—105 paintings and 20 watercolors dealing with horses and racing, thru 6/3. Wildenstein, 19 E. 64th (879-0500). Mon.-Fri. 10-5.

RICHARD PICCOLO—Allegorical figures, thru 5/18. Schoelkopf, 825 Madison (879-4638).

MAN RAY—"Mathematical Objects," still life photos/The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

PAUL RESIKA—Massachusetts and Mexico, thru 5/14. Graham, 1014 Madison (535-5767).

GIUSEPPE SANTOMASO—Recent paintings, thru 5/28. Borgenicht, 724 Madison (247-2111).

WILLIAM SCOTT—Still life series in paint and gouache, thru 5/28. Gimpel Weitzenhoffer, 1041 Madison (628-1897).

JUDITH SHEA—Cast metal and cloth sculpture, thru 5/21. Willard, 29 E. 72nd (744-2925).

STANLEY SPENCER (1891-1959)—Visionary scenes of a "village in heaven," thru 5/28. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

PAULA TAVINS—Wall pieces on canvas, some including figurative elements, thru 5/28. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

CY TWOMBLY—Paintings, thru 5/27. Mazoh, 13 E. 76th (737-2203).

SoHo

STEPHEN ANTONAKOS—New neon works, thru 5/28. Bonnier, 420 W. Broadway (334-8414).

JEAN BALES/KING KUKA—Miniatures of Native American Indian ceremonies/Mythical watercolors of the Blackfeet. Thru 5/31. Twenty Six Horses, 484 Broome (925-6346).

BENNETT BEAN—Ceramic vessels, thru 5/27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ADOLF BENCA—Horrors of war in drawings, pastels, thru 6/4. Twining, 33 Bleecker (674-2070).

JANET BRAUN-REINITZ/MARJORIE SHAW KUBACH—Fire zones in paint on paper/Large watercolor still lifes. Thru 5/15. Pleiades, 164 Mercer (226-9093).

JAMES DE PASQUALE/CYNTHIA EARDLEY—Imaginary worlds/Domestic dramas in bronze, terra cotta, and clay sculpture. 5/12-6/4. Knowlton, 153 Mercer (431-8808).

ESTI DUNOW—A Mexican town in elemental landscapes, portraits, thru 5/25. Bowery, 121 Wooster (226-9543).

JEANNE DUVAL—Allegorical compositions including the five senses, thru 5/25. First Street, 386 W. Broadway (226-9011).

DIANE FITZGERALD—Abstract drawings using oil stick, pencil, thru 5/12. Eno, 101 Wooster (226-5342).

PAT GOLDSTEIN/CYNTHIA MAILMAN—Abstract silk screens inspired by highways/Vistas and daylight on the desert. Thru 5/11. Soho 20, 469 Broome (226-4167).

APRIL GORNIK—Large visionary landscapes in oils, 5/14-6/11. Thorp, 419 W. Broadway (431-6880).

FRED GUTZEIT/ETHELYN HONIG—Complex scenes painted on work gloves/South American scenes inspired by a book by Marquez. Thru 5/21. 55 Mercer (226-8513).

HANS HAACKE—An installation dealing with nuclear arms and the President, thru 5/21. Weber, 142 Greene (966-6115).

BRYAN HUNT—Recent sculpture, thru 5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.

PETER KITCHELL—Watercolors on stretched paper, thru 6/11. Christian, 110 Greene (431-8601).

MIMI KORACH LESSER/MARTHA MARGULIS—The animals and terrain of Africa/Large scale expressionist landscapes. 5/10-29. Pindar, 127 Greene (533-4881).

JUDITH LINHARES—Paintings, thru 5/28. Concord, 451 Broome (925-2994).

MAX NEUHAUS—Drawings and proposals for projects using sound from 1966 to the present, 5/12-21. Hutchinson, 138 Greene (966-3066).

JOANNA POUSETTE-DART—Mixed-media abstractions, thru 5/28. Caldwell, 383 W. Broadway (966-6500).

ALLAN RUBIN—Abstracted aerial city views, thru 5/31. Haber, 133 Greene (505-7800).

KENNY SCHARF—New paintings, 5/14-6/11. Shafrazi, 163 Mercer (925-8732).

JOEL SHAPIRO—Recent sculpture, thru 6/4. Cooper, 155 Wooster (674-0766).

JOYCE SILLS—Large scale pastels on nude models in multiple poses, 5/14-6/2. Eno, 101 Wooster (226-5342).

JACK TWORKOV—Painterly geometry in "Alternatives," "Indian Red" and works on paper, thru 5/11. Hoffman, 429 W. Broadway (966-6676).

WALTER WEISSMAN—Structures and shelters, an architectural installation, thru 5/15. 14 Sculptors, 164 Mercer (966-5790).

Other

PHOEBE ADAMS/LISA KLINGHOFFER—Bronze reliefs derived from plant forms/Paperworks and heavily textured wood wall reliefs. Thru 5/26. Robinson, 222 Park Avenue S. (475-2434). Thurs.-Sat. 1-6.

ART

THOMAS BANG—Expressionistic sculpture, thru 5/28. Bouckaert, 100 Hudson (925-6239).

LORETTA DUNKELMAN—New paintings, thru 5/14. A.I.R., 63 Crosby (966-0799).

CARRIE SCHOENFELD/PATRICIA PICKMAN—The human form in socio-political situations/Plaster figures. Thru 5/31. Pietrasanta, 121 E. 24th (254-5610).

JOHN SLOAN—130 etchings by this founding member of The Ash Can School, thru 5/22. Ryan, 452 Columbus Avenue (799-2304).

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation, 5/10-6/30. Castelli, 43 W. 61st (245-0673).

DANNY WILLIAMS—Painterly geometric abstractions, thru 6/4. Delahunty, 291 Church (226-2519).

GROUP SHOWS

57th Street

BASKERVILLE+WATSON—24 W. 57th (582-0058) Abstract drawings by Bleckner, Fishman, Hesse, Korman, thru 6/4.

BLUMHELMAN—20 W. 57th (245-2888). Duff, Mangold, Nauman, thru 5/28.

DYANSEN—11 E. 57th (489-7830). Works on paper by Miro, Picasso, Wyeth, thru 5/28.

ESMAN/ADLER—29 W. 57th (421-9490)/58 E. 79th (831-3824). The contribution of Russian artists Golubov, Lissitsky, Malevich, Miller, Rodchenko, others to graphic design in the 20's, 5/10-6/11.

FINDLAY—41 E. 57th (486-7660). New York City by local artists Alsop, Button, Kapp, Park, thru 6/3.

JANIS—110 W. 57th (586-0110). Basquiat, Jaudon, Marisol, Ryman, Segal, thru 6/3.

SEGAL—63 E. 57th (486-2297). Three from New Mexico, thru 6/9.

SUMERS—50 W. 57th (541-8334). Journeys in graphics by David, Feininger, Lewis, Lozowick, thru 6/10.

Madison Avenue and Vicinity

AARON—32 E. 67th (988-5248). 18th century French paintings, thru 5/30.

ALDIS BROWNE—1018 Madison (593-3560). 100 years of British prints, thru 6/3.

BERNSTEIN—33 E. 74th (288-3002). Post Impressionist and cubist works by Gleizes, Lhote, Serusier, Vuillard, thru 5/31.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 15th and 16th century Netherlandish paintings, thru 5/14/18th century French drawings, thru 5/26. Mon.-Fri. 10-6, Sat. 11-5.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early 19th century furniture designs in watercolors and drawings, 5/10-6/30.

FORUM—1018 Madison (772-7666). Robb's series of "Apollo and Daphne in Umbria," drawings by de Francia and Newbolt, thru 5/14.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27... 19th and 20th century British paintings, watercolors, drawings, plus contemporary pottery from Britain; thru 5/26.

HIRSCHL & ADLER—21 E. 70th (535-8810). English formal and cottage gardens in the Victorian era, thru 5/27.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Running by Benes, Borofsky, Chia, Cucchi, Frank, Hall, Immendorff, Penck, Quiroz, Wilke, thru 5/30.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

MARBELLA—28 E. 72nd (288-7809). The New York scene by Flagg, Hallowell, Goetz, thru 5/14.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. British printmakers from the 16th century to now, thru 5/28.

MERRIN—724 Fifth (757-2884). Classical sculpture from Greece, Rome, Etrusca, thru 5/30.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, thru 5/27.

PERLS—1016 Madison (472-3200). Archipenko, Bombois, Calder, Maillol, thru 5/28.

PORTRAITS, INC.—985 Park (879-5560). Mon.-Sat. 10-6. British sporting art from 1750-1950, thru 5/13.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th century to the present, thru 6/30.

SCHILLAY & REHS—305 E. 63rd (355-5710). Mon.-Fri. 9-5:30, Sat. 10-1. 19th and early 20th century British oils, thru 5/17.

SEAGRAM & SONS—375 Park (572-7379). Mon.-Fri. 9:30-4:30. Interiors by Adams, Artschwager, Meyerowitz, Tice, thru 5/26.

SHEPHERD—21 E. 84th (861-4050). Pre-Raphaelite and academic English 19th century drawings, watercolors, sculpture, thru 6/4.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dine, Lichtenstein, Moore, thru 5/31.

SPANIERMAN—50 E. 78th (879-7085). Watercolors, pastel drawings by Cassatt, Farny, Hassam, Moran, Richards, thru 6/4.

STEUBEN GLASS—Fifth at 56th (708-5480). Mon.-Sat. 9:30-5:30. 18th century diamond stipple engraving on crystal glasses, thru 5/14.

STONE—48 E. 86th (988-6870). Paint and collage of Victorian dolls by Carson, recent paintings by Deihl, and electric-kinetic sculpture by Pallas, 5/10-6/7.

ZABRISKIE—724 Fifth (307-7430). Sculpture from the 40's and 50's by Ferber, Hare, Lipton, Zogbaum, thru 5/23.

Soho

ART AND DESIGN—152 Wooster (777-4207). Five artists including Peleg, Wolf, thru 5/15.

BROMM—90 W. Broadway (732-6196). New talent, 5/14-6/11.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Artist made books from Britain, thru 5/27.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from The Royal Institute of British Architects including 82 masterpieces of English, French, Italian, American, and Indian architectural drawings, thru 7/30.

GALERIE NAIFS ET PRIMITIFS—172 Prince (925-0918). Tues.-Sun. 12-8 p.m. Naive gardens, thru 5/15.

JORDAN-VOLPE-457 W. Broadway (533-3900). The later years of Rookwood pottery, 1915 to 1950, thru 5/14.

MEISEL—141 Prince (677-1340). Eight contemporary British realists, thru 5/28.

MILLIKEN—98 Prince (966-7800). Realists Berlind, Castle, Denby, thru 6/1.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Figurative paintings and sculpture by Amster, Costello, Grabel, Prusinowski, thru 5/25.

SOHO BUILDING—110 Greene (825-9405). Eight British painters in the 80's, thru 5/28.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, 5/12-7/4.

WARD-NASSE—178 Prince (925-6951). Composite ceramics by Bohm, cries by Krieger, and color symbol by Tuculescu, thru 5/26.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Screenprints, drawings, paintings by members of the English Retigraphic Society, thru 5/27.

CITY—2 Columbus Circle (974-1150). New Scottish prints, thru 5/13.

CLOCKTOWER—108 Leonard (784-2084). Film and video installations, thru 5/21. Wed.-Fri. 1-6, Sat. 10-6.

FRANKLIN FURNACE—112 Franklin (925-4671). British soundworks and a window installation, "Maypole," by Peterson, thru 5/14/Multiples by Latin American artist, thru 6/25.

GALLERY 1199—Martin Luther King Jr. Labor Center, 310 W. 43rd (582-1890). The urban environment during the Depression years by Benton, Evergood, Marsh, Neel, Shahn, Soyers, thru 5/14.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, thru 5/17.

GREY—NYU, 33 Washington Pl. (598-7603). 19th and early 20th century British sporting pictures, thru 6/11.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th century, thru 6/12.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Manipulated drawings by Nechvatal, tar, fur, and feather sculpture, by Vital, and mixed-media collages by Weglinski, thru 5/31.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture, and installations by Sonnier, ten special project rooms and weekend performances, thru 6/5.

Photography

VIKKY ALEXANDER—Fashion models as family entertainment, thru 6/18. A. & M. Artworks, 684 Broadway (674-3355). Sat. 1-6, by appt.

CORK—Avery Fisher Hall, Lincoln Center Concourse (628-0218). The Royal Shakespeare Company, London Symphony Orchestra, thru 5/17.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Four Englishmen, King, Ray-Jones, Salway, and Walker, thru 5/28.

JOEL GREENBERG—The Brooklyn Bridge, thru 5/29. Marymount Manhattan, 221 E. 71st (472-3800).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Portraits of contemporary Britons by Schwartz, thru 5/29.

JANAPA—303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m. Portraits encircled by text by Goodfriend, inanimate portrayals by Hohnson, mystical Celtic visions by McCarthy, thru 5/28.

GILLES LARRAIN—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

ANN MASON—New England and the Southwest, thru 5/29. Focal Point, 278 City Island Avenue, City Island (885-1403). Tues.-Sun. 12-6, 8-11 p.m.

JULIO MITCHEL—A Middle East memory, thru 5/28. Ledel, 168 Mercer (966-7659).

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, thru 6/3.

RICHARD RAVENSDALE—The Buddhist Himalayas, thru 6/5. Floating Foundation of Photography, Pier 40 South, West Street (242-3177). Thurs.-Sun. 12:30-6.

LILO RAYMOND—Ordinary objects and interiors, thru 5/20. Pfeifer, 825 Madison (737-2055).

SOHO CENTER—114 Prince (226-1995). Bach, Goolrich, Mandel, Sultan, thru 5/28.

HARVEY STEIN—Passage through life/Dag, Hamilton, Stein. Thru 6/3. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, 5/13-7/3. International Center of Photography, 1130 Fifth (860-1783).

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. The Brooklyn Bridge by seven contemporaries, thru 5/21.

ZANGAKI—Ethnographic Egypt around 1880, thru 5/19. 80 Papers, 80 Thompson (966-1491).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Czechoslovakian Glass: Seven Masters; thru 6/5... New Departures in British Jewelry; thru 6/5... **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning: Historical and Contemporary Perspectives; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15... Victorian Natural History Bindings and Illustrations... A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse (681-6000). Sat.-Thurs. 10-4:30. Free. Ceremonies & Spirits; thru 7/14... Shared Space: environmental installations of contemporary issues; thru 7/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge: 1883-1983; thru 6/19... Gene Baro Collects: Selected Prints and Drawings; thru 7/4... Brooklyn Over The Bridge: photographs taken by Jim Kalett; thru 6/12.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10... Canes and Walking Sticks; thru 7/24... Designed for Theater; thru 8/7... Urban Documents: 20th Century American Prints; 5/10-9/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters...Recent Acquisitions: Works on Paper; thru 5/15... Acquisition Priorities: Aspects of Postwar Painting in Europe; 5/20-9/11... Works by Jean Ipoustéguy; 5/20-7/17.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Recent Acquisitions: 1979-1982; thru 5/15... The Holocaust: Sculpture by George Segal; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, *glass, ceramics, pewter, silver*... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... The Vatican Collections: The Papacy and Art; thru 6/12... Advertising America: American Posters from the 1890's to the 1920's; thru 5/22... Color and Shape in American Indian Art; thru 7/3... Constable's England; thru 9/4... Working America: Industrial Imagery in American Prints, 1900-1940; thru 5/22... Islamic Jewelry; thru 7/3... Architecture of the Vatican; thru 6/5... Raphael in Prints; thru 6/5... The World of Henry Moore: 60 Years of His Art; 5/14-9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Rafael Ferrer: Impassioned Rhythms: Paintings/Constructions/Drawings; 5/13-8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. *eve. The Shape of Things: Folk Sculpture from* Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; 5/10-9/5. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Holograms which interpret traditional art Historical Genre; thru 7/31.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Prints from Blocks: Gauguin to Now; thru 5/15... Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Paintings from the Royal Academy: Two Centuries of British Art; thru 6/15... Winston S. Churchill: Painting As A Pastime; 5/12-7/3.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5... A Bridge Opens to Brooklyn; 5/12-8/28.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Rambler's: Literary Travels at Home and Abroad; thru Sept... FDR: The First 100 Days; thru 6/1... Reading Through the Lens of André Kertész; 5/20-7/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Painted Light; thru 7/3... The World of Japanese Theater; thru 5/15... The Gateway Series: Recent Sculpture by Gloria Kisch; thru 5/27... The End of the Road: Photographs by John Margolies; thru 6/19... Mixed-Media: Artwork by Senior Citizens; thru 5/29.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. From the Studio: Works of Janet Henry, Walter Jackson, and Tyrone Mitchell; thru 6/5... A Life in Art: Alma Thomas; thru 6/5.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26... Lost Architecture of Kiev; thru fall '83... Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... 1983 Biennial Exhibition; thru 5/22. **Midtown at Philip Morris,**. 42nd at Park Ave. 20th Century Sculpture: Process and Presence; thru 5/11. **Federal Hall**, 2 Wall St. (431-1620). Phototypes: The Development of Photography in New York; thru 6/3.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June... New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30... Jerusalem - The Eternal City: by Stanley Batkin.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/10 at 7 & 7:45, 5/11 at 10:30 & 2: Contemporary Art. On view from 5/6. 5/12 at 11: 19th and 20th Century Latin American Paintings, Drawings, and Sculpture. On view from 5/7. **East,** 219 E. 67th St. (570-4141). 5/9 at 7: Important 19th & 20th Century Photographs. On view from 5/5. 5/11 at 10: Important Tribal Art and Antiquities. On view from 5/8.

DOYLE—175 E. 87th St. (427-2730). 5/11 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations: including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries and Rugs. On view from 5/7.

PHILLIPS—406 E. 79th St. (570-4830). 5/10 at 2: Coins. On view from 5/8.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 5/10 at 2, 5/11 at 11 & 2: Photographs. On view from 5/6. 5/12 at 7, 5/13 at 2: 18th, 19th, and 20th Century Latin American Paintings, Sculpture, and Prints. On view from 5/7. 5/12 at 10:15 & 2, 5/13 at 10:15: Important Pre-Columbian Art. On view from 5/7. 5/13, 14 at 10:15 & 2: Fine Japanese Works of Art. On view from 5/7.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, May 9

ALFRED BRENDEL, pianist, in the first of a series devoted to the complete Beethoven Sonatas. Tonight: Nos. 1, 13, 14 ("Moonlight"), 24, 28. Carnegie Hall at 8. $6-$12.50.

SYMPHONY SPACE GALA—See Happenings, page 101.

MUSIC FROM MARLBORO—Beethoven's Sextet, Op. 81b; Hindemith's String Trio No. 1, Op. 34; Mozart's Divertimento in D, K. 251. Alice Tully Hall at 8. $5.50-$7.50.

GREITZER ENSEMBLE—The N.Y. Philharmonic "en famille." Arnold, Albrechtsberger, Bach, Mozart, Greitzer, others. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

MUSIC PROJECT—Chamber ensemble plays works by Mendelssohn, Britten, Brahms. Merkin Concert Hall at 7:30. $7.

NEW MUSIC FOR YOUNG ENSEMBLES, Ainslee Cox conductor, with guest artists, Times Square Basstet. Walton, Larin, Snow, Druckman, Starer, Hinton. Carnegie Recital Hall at 8. $6.

JESSICA PAPKOFF, guitarist. Music of Villa-Lobos, Coste, Bach, Turina. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LIBA SHACHT, violinist (N.Y. recital debut). Town Hall at 6. $3.

ROSEANNA VITRO AND TRIO—Jazz. Citicorp Market at 6. Free.

MANHATTAN CONTEMPORARY ENSEMBLE—Sopranos Linda Phillips, Dawn Upshaw. Music of Lieberman (world premiere), Foss, Widdoes, Crumb, Martino. Manhattan School of Music, 122nd St. and Broadway (749-2802), at 8. Free.

PHILHARMONIA VIRTUOSI OF NEW YORK, Richard Kapp director. Bach, Walker, Saint-Saëns, Stravinsky. CCNY CitySpring Festival, Aaron Davis Hall, 134th St. and Convent Ave. (690-4100), at 8. $5-$10.

JOHNNY COLON ORCHESTRA—Latin music. Bryant Park, behind the Library, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

JEAN HAKES, soprano/**MICHAEL ROGERS,** pianist. Brooklyn College Gershwin Theater at 8. $3.

RICHARD PETI—Entertainment music. Loreto Park, Morris Ave. and Haight St., Bronx, at 7:30. Free.

MAX GOLDBERG—Entertainment music. Comras Mall, Bronx Park East and Lydig Ave., Bronx, at 7:30. Free.

TICO-TICO—Latin music. Hostos Community College, 475 Grand Concourse at 149th St., Bronx, at 6. Free.

Tuesday, May 10

PHILIP GLASS, with the Philip Glass Ensemble, violinist Paul Zukofsky, the Western Wind. New music by Glass, including "The Photographer," a New York premiere. Carnegie Hall at 8. $10-$17.50.

MUSICA CAMERIT—Works by Handel, Prokofiev, Fine, Mozart. Merkin Concert Hall at 8. $8.

KALICHSTEIN-LAREDO-ROBINSON TRIO/MICHAEL TREE, violist. Brahms's Viola Sonata in E-flat; Piano Quartet No. 3; Piano Trio No. 1. 92nd Street Y at 8. $10-$15.

EDWARD GATES, pianist (N.Y. debut). Music of Haydn, Schubert, Bartók, Chopin, Ravel. Carnegie Recital Hall at 8. $6.

VOCAL THEATRE—Soprano Elizabeth Hodes; pianist Robert Kopelson. Works by Purcell, Tchaikovsky, Poulenc, Lehar. Trinity Church, 74 Trinity Place, at 6:30. Free.

JOYCE LINDORFF, harpsichordist. With Patricia Neely, viola da gamba. Works by Sweelinck, Rameau, Bach, Albright, Ligeti. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

1924 NOW—Works by Hindemith, Ravel, Webern, Luening, Varèse. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 1. Free.

ALL-CITY HIGH SCHOOL ORCHESTRA AND CHORUS—Avery Fisher Hall at 8.

JOHN HIRTEN, organist. Music of Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAPRICORN—New music for cello and percussion, by Bolcom, Hamilton, Lifchitz (premiere), Thomas (premiere). Also the premiere of "The Proposal," a one-act opera by Evalyn Steinbock. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

Wednesday, May 11

NEW YORK PHILHARMONIC, Andrew Davis conductor; Vaughan Williams's *Fantasia on a Theme by Thomas Tallis;* Elgar's *Falstaff,* a symphonic study; Dvorak's Symphony No. 5. Avery Fisher Hall at 8. $6-$22. An open rehearsal of this program, Wed. only, at 9:45 a.m. $3.

MUSICA SACRA CHORUS AND ORCHESTRA—Richard Westenburg conductor; mezzo-soprano Shirley Love; tenor Charles Bressler; bass Thomas Paul. Bach's Cantatas Nos. 33, 134, 22, 131. Metropolitan Museum Medieval Court at 8. $15.

CONCORD STRING QUARTET—Beethoven's Quartets in G, Op. 18, No. 2; in D, Op. 18, No. 3; in B-flat, Op. 130. 92nd Street Y at 8. $7.50-$10.50.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. "America Sings." Music by Billings, Ives, Copland, Fine, from the 18th century to today. St. Peter's Church, Lexington Ave. at 54th St. (869-0970), at 8. $8, $13.

PHILLIPE BIROS, pianist. Bach, Beethoven, Ravel, Liszt, Schumann. St. Michael's Church, 225 W. 99th St., at 8. $5.

DIANA WALKER-LEUCK, soprano (N.Y. recital debut). Town Hall at 6. $3.

RUTH VINITSKY ANTINE, pianist. Works by Mozart, Schumann, Bach, Beethoven, Schubert, Ravel. Merkin Concert Hall at 8. $6.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

SAPPHIRE TRIO—Works by Mozart, Brahms, Beethoven, Milhaud. Metropolitan Duane United Methodist Church, 201 W. 13th St. (243-5470), at 8. $4.

BYUNG SUN SOH, tenor. Stradella, Rossini, Brahms, Duparc, others. Alice Tully Hall at 8. $7.

S.U.N.Y. PURCHASE COLLEGE SYMPHONY, Alvin Brehm conducting; Linda Blacker, horn; Dario Ntaca, pianist. Stravinsky's *Petrouchka,* Strauss's Horn Concerto No. 2; Rachmaninoff's Piano Concerto No. 3. Symphony Space at 8. $6.

MARTHA LA ROCCA, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

QUINTET OF THE AMERICAS—Classical and contemporary music. Department of Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

RODEPH SHOLOM COMMUNITY CHORUS—Yaacov Bergman conductor; sopranos Beverly Myers, Ena G. Freeman; mezzo-soprano Christina Wilcox; tenors Joseph Malovany, David Smith; bass-baritone Frank Barr; Heritage Chamber Orchestra. 7 W. 83rd St. at 8:15. $7.50-$12.50.

STATEN ISLAND JR. HIGH SCHOOL BAND, ORCHESTRA, CHORUS—Carnegie Hall at 7:30. $4.50.

ORLANDO MARIN—Latin music. Harlem State Office Building, 163 W. 125th St., at noon. Free.

CONCERTINO STRING QUARTET—Chamber music by Haydn and contemporary composers. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

BROOKLYN COLLEGE CONCERTS—At 12:15, the Jazz Ensemble; free. At 5: the Collegium; free. At 8: clarinetist Paul Shields in a faculty recital; $3.

LENNY CHERRY—Entertainment music. Henry Hudson Memorial Park, Memorial Statue, 227th St. and Independence Ave., Bronx, at 7:30. Free.

JOHNNY ZAMOT—Entertainment music. Joyce Kilmer Park, Grand Concourse at 162nd St., Bronx, at 7:30. Free.

Thursday, May 12

GUARNERI STRING QUARTET/KALICHSTEIN-LAREDO-ROBINSON TRIO—Brahms's Violin Sonata No. 3; String Quartet in a, Op. 51, No. 2; Sextet No.1. 92nd Street Y at 8. $10-$15.

ALFRED BRENDEL, pianist. Beethoven's Sonatas Nos. 4, 8, 16, 30. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—See 5/11.

CONCERT ROYAL—See Dance, below: N.Y. Baroque Dance Co.

MARGARET AHRENS, soprano-composer (N.Y. debut), with guest artists. Music of Ahrens (world premiere), Marc-Antonio Consoli (N.Y. premiere), Henry Cowell (N.Y. premiere), Bartók, Rochberg, Gershwin. Merkin Concert Hall at 8. $8.

BERNARD YANNOTTA, clarinetist, with oboist Diane Lesser, violinist Elena Barere, violist Toby Hoffman, cellist Stephen Balderston, string bassist Joseph Tomasaitis. Works by Britten, Crusell, Prokofiev. Carnegie Recital Hall at 8. $6.

MANHATTAN CONTEMPORARY ENSEMBLE, with baritone Nicholas Solomon. Works by Davies, Boulez, Varèse, Berio. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MARION FELDMAN, cellist. Faculty recital. Brooklyn College at 8. $3.

MOZARTEAN PLAYERS—Performances on original 18th-century instruments. Haydn, Mozart, Beethoven, Bach. St. Ann and the Holy Trinity, Clinton and Montague Sts., at 8. $7.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's Trio, Op. 70, "Ghost"; Bloch's *Three Nocturnes;* Mendelssohn's Trio, Op. 49. Bargemusic Ltd., Fulton Ferry Landing (624-4061), Brooklyn, at 7. $6.

STEVE LANE—Entertainment music. Fort Independence Park, Sedgwick Ave. and Giles Place, Bronx, at 7:30. Free.

GORDON LIGHTFOOT—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $13.75.

Friday, May 13

COLLEGIATE CHORALE, Robert Bass conductor; pianists Ursula Oppens, Cliff Jackson, Paul Suits, Peter Lurye; soprano Pamela Coburn, mezzo-soprano Kimball Wheeler, tenor Frank Hoffmeister, baritone Ben Holt. Stravinsky's *Les Noces,* Fauré's *Requiem.* Carnegie Hall at 8. $5-$13.

NEW YORK PHILHARMONIC—At 2. See 5/11.

HARPSICHORD UNLIMITED, with harpsichordists Kenneth Cooper, Elaine Comparone; Bach Family Strings. In the Bach Winterfest Spring Bacchanal. St. Michael's Church, 225 W. 99th St. (666-9427), at 8. $8.

TITO PUENTE/CELIA CRUZ/DAVE VALENTIN, NOEL POINTER—Benefit for Puente Scholarship Fund. Avery Fisher Hall at 8. $12.50-$50.

SHEILA JORDAN, jazz vocalist. "Shades of Sheila," with pianist Steve Kuhn, dancer Catherine Mapp, drummer Robert Moses, bassist Harvie Swartz. Carnegie Recital Hall at 8. $7.

JUILLIARD PHILHARMONIA, Sixten Ehrling conductor. Glinka, Prokofiev, Beethoven. Alice Tully Hall at 8. Free.

DANIEL PONCE AND JAZZBATA—Latin jazz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

KLEZMER MEETS JAZZ—Featuring the Kosher Kitschin. Public Theater, 425 Lafayatte St. (598-7150), at 11:30 p.m. $7.50.

EDDIE CHAMBLEE, tenor saxophonist. Jazz at Noon —a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

THE KINANDERS PRESENT—Vocal and instrumental program of Gershwin music. Hotel Wellington, Laurelton Room, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

KESHEVAN & LOVED BY MILLIONS/BURTON GREEN SOLO—Jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

LEONARD GOINES QUINTET/THELMA ROPER—"The Many Faces of Jazz," a concert and lecture-demonstration. New School, 66 W. 12th St. (741-5667), at 7:30. $6.

JOHN ZORN, reeds; others. Original compositions. PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

ZENSKA PESNA—Balkan singing duo. Taller's Parra-Guthrie Auditorium, 19 W. 21st St. (255-7155), at 8. $5.

JOHN RANCK, flutist. Lincoln Center Library at 4. Free.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor; pianist Leon Fleisher. Mennin's Canto for Orchestra; Britten's Diversions on a Theme for Piano (left hand) and Orchestra; Tchaikovsky's Symphony No. 5. BAM at 8. $6-$12.50.

BROOKLYN COLLEGE CONCERTS—At 7:30, singer Lana Cantrell in an onstage cabaret; $30, includes dinner. At 8: oboist David Leibowitz; free.

SHERRY WINSTON, jazz flutist/**GEORGE EARLUND,** jazz keyboardist. CitySpring, CCNY Aaron Davis Hall, 134th St. and Convent Ave. (690-1400), at 8. $5-$10. A benefit.

TOM BRUNO—Jazz. Castle Clinton, Battery Park, Battery Plaza and State St., at noon. Free.

AMERICAN-MUSIC CONCERT—Students will perform works of Copland, Ives, Gottschalk, Ellington. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 2:30. Free.

LEROY LESSANE, *folksinger guitarist.* Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

GORDON LIGHTFOOT—See 5/12.

Saturday, May 14

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; with Nan Nall, Donna Merriman, Michael Crouse, Michael Burt. Mozart's *Requiem,* Bruckner's Mass No. 2. Carnegie Hall at 8. $5-$15.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor. Paine, Brings, Tchaikovsky, Brahms. Alice Tully Hall at 8. $8.

NEW YORK PHILHARMONIC—See 5/11.

CHO-LIANG LIN, violinist, with pianist Sandra Rivers. Mozart, Beethoven, Stravinsky, Falla, Sarasate. 92nd Street Y at 8. $9-$12.50.

SINE NOMINE SINGERS, conductor Harry Saltzman. Elizabethan music with a consort of Renaissance instruments. Music of Byrd, Tallis, Morley, Tomkins, Dowland. Merkin Concert Hall at 9. $7.

A JAZZ PORTRAIT OF IRVING BERLIN, with many guests. Loeb Student Center, 566 LaGuardia Pl. (598-3757), at 8. $7.

ORPHEAS CHORALE, Dimitrios Fousteris conductor. Carnegie Recital Hall at 2.

ORION STRING QUARTET—Carnegie Recital Hall at 5:30.

MOZARTEAN PLAYERS—Bach, Haydn, Mozart, Beethoven, played on original instruments. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $5.

JUDITH DE POY, coloratura soprano. Handel, Mozart, Bach, others. Carnegie Recital Hall at 8:30. $8.

JAMES EMERY ENSEMBLE/NED ROTHENBERG, sax. Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. $7.50.

JOHN MUSTO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ODETTA, with Tony Bird. CitySpring, CCNY Aaron Davis Hall, 134th St. and Convent Ave. (690-4100), at 8. $5-$8.

BRONX ARTS ENSEMBLE, Andrejs Jansons conductor, pianist Ingrid Coble, mezzo-soprano Laila Salina. A Latvian salute to the Bronx. Lehman College Center, Bedford Park Blvd. West, Bronx (548-4445), at 8. $8.

BROOKLYN COLLEGE SYMPHONY ORCHESTRA—Brooklyn College at 8. $3.

BROOKLYN PHILHARMONIC—See 5/13.

AIR APPARENT—Jazz. Citicorp Center Market at 8. Free.

PUNTILLA Y NUEVA GENERACION—Latin music. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

CAROLYN ENGER, pianist. Lincoln Center Library at 2:30. Free.

Sunday, May 15

VLADIMIR HOROWITZ, pianist. Beethoven, Chopin, and the complete *Carnaval,* by Schumann. Metropolitan Opera House at 8:30. Sold out.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; hornist Roberto Minczuk. Mozart's Horn Concerto No. 2; Beethoven's Symphony No. 8; Fine's *Diversions for Orchestra;* Stravinsky's *Firebird* Suite. Carnegie Hall at 3. Free (581-5933).

RIVKA GOLANI-ERDESZ, violist, with pianist Jonathan Feldman. Holliger's *Trema,* Jaeger's *Favour* (U.S. premieres of both); also Handel, Shostakovich, Schumann, Weber. 92nd Street Y at 3. $6, $8.

TASHI, with pianist Andre-Michel Schub, narrator Jose Ferrer. Mozart's Clarinet Trio *in* E-flat, K. 498; Schoenberg's *Ode to Napoleon Bonaparte,* Op. 41; Brahms's Clarinet Quintet, Op. 115. 92nd Street Y at 8. $9.50-$12.50.

THE KINGSTON TRIO AND FRIENDS, with Mary Travers, Tom Paxton guests. ASPCA benefit. Carnegie Hall at 8. $8.50-$15.

SAMUEL MARDER, violinist. Alice Tully Hall at 2:30.$10.

METROPOLITAN GREEK CHORALE—Alice Tully Hall at 8.$15, $20.

NEWBAND—Contemporary music with dance and film, and the Erick Hawkins Dance Co. Music by Cage, Cowell, Drummond (premiere), Niblock (premiere), Ravel, others. Symphony Space at 8. $5.

WARREN B. RICH, pianist. Works by Schubert, Chopin, Granados, Gershwin, Mussorgsky. Benefit recital. Merkin Concert Hall at 3. $35.

HEIDI NITZE, soprano, with bass-clarinetist Dennis Smylie; pianist Margaret Singer. Arias by French Baroque composers and songs by Brahms, Obradors, Tchaikovsky, Rachmaninoff, Lully, Rameau, Aurelio de la Vega (N.Y. premiere). Merkin Concert Hall at 8. $8.

ILEEN ZOVLUCK, guitarist. Villa-Lobos, Bach, Tarrega, others. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

HIROKO MIYAKE, pianist. Carnegie Recital Hall at 2.

KAMMER WOODWIND QUINTET—Carnegie Recital Hall at 5:30.

DAVID KENNEDY, classical guitarist. Praetorious, Barrios, Ponce, others. Carnegie Recital Hall at 8:30. $6.

NORTH/SOUTH CONSONANCE—Chamber music by Ives, Kreisler, Lifchitz, Milhaud, Schriener. With director Max Lifchitz, violinist Rick Dolan, soprano Judith Otten, clarinetist Ray Wheeler. Citicorp *Atrium at noon. Free.*

WILLIAMS FAMILY BAND—Rock 'n' roll music. Baha'i Center, 53 E. 11th St. (674-8998), at 3. $3.

SHELLEY ROBBINS, pianist. An all-Grieg program. Interlude, 137 Greene St. (757-6300), at 3. $5.

JAZZ AT THE DAIRY—Sabrina Carnesi/Esther Blue Quartet. 65th St. west of the Zoo, Central Park, at 1. Free.

LATE FOR DINNER—Trio of singer-guitarists. Centerfold, 263 W. 86th St., at 7:45. $4.

RONA KLINGHOFER, soprano, with pianist Carol Walker. Purcell, Haydn, Brahms, Rorem. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $9.

BROOKLYN PHILHARMONIC—At 3. See 5/13.

STANLEY DRUCKER, clarinetist/**ROBERT MCDUFFIE,** violinist/**SOL GREITZER,** violist; **JOEL KROSNICK,** cellist/**JENS NYGAARD,** pianist. Brahms program. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., (569-6200), at 2. $6.50.

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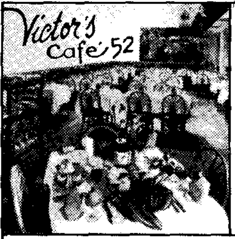

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MUSIC & DANCE

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 5/12.

STEVE LANE—Entertainment music. Poe Park, 192nd St. and Grand Concourse, Bronx, at noon. Free.

BROOKLYN COLLEGE CHORUS AND CHAMBER CHORUS—Elizabethan and Restoration music. Brooklyn College at 2. $3.

MARVIN HAMLISCH—Colden Center, Queens College, Flushing (793-8080), at 2. Benefit concert for school fund. $13, $15, $17.

CONCERTS IN CHURCHES—New York Baroque Consort, with flutist Craig Goodman, oboist Judith Dansker, harpsichordist Jean Newton, violinists Marshall Coid, Roxanne Bergman. Albinoni, Bach, Telemann, Vivaldi. Christ and St. Stephen's, 129 W. 69th St., at 3. $7. . . Zita Zohar, pianist. Good Shepherd, 7420 Fourth Ave., Brooklyn, at 4. $7.50. . . Bach Choir, soloists and orchestra, Frederick Grimes conducting. Bach's *Ascension* Oratorio and Orchestral Suite No. III in D. Holy Trinity, CPW and 65th St., at 5. Offering. . . Chelsea Ensemble; Dohnanyi, Handel, Beethoven. Metropolitan Duane, 201 W. 13th St., at 3. $4. . . Dulcinea Trio; works of Canteloube, Llinos, Martin, Ravel, others. Riverside, the Drive at 122nd St., 9th Tower Lounge, at 2:30. $2. . . Cynthia Richard Hewes, soprano, and baritone Thomas Hewes, in America Sings!, music by Foster, Emmett, Work, Sousa, others. St. Michael's, 99th St. and Amsterdam Ave., at 3. $5. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Leonard Goines Quintet; offering. At 7: Pete Yellin Quartet; $3. . . New York Concertino Ensemble, Theodore Platt director. The German Baroque: Telemann, Pachelbel, Fischer, others. Trinity Lutheran, 31st Ave. and 37th St., Astoria, Queens, at 4. $4. . . Richmond Choral Society with orchestra, trumpeter Michael Schuman. Trinity Lutheran, 309 St. Paul's Ave., S.I., at 7:30. $5.

Opera

THE GONDOLIERS, by Gilbert and Sullivan. Queens Symphony Orchestra, Manhattan Savoyards, David Katz conducting. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080). 5/14 at 8. $10, $12.

NERONE, by Boito, in English. Amato Opera, 319 Bowery (228-8200). 5/14, 21, 28, 6/3, 4, 11 at 7:30; 5/15, 22, 29, 6/12 at 2:30. $7.

FOUR ONE-ACT OPERAS—Milhaud's *La Deliverance du Thesée,* Stapleton's *The Prodigal Son,* Westergaard's *Mr. and Mrs. Discobbolos,* and *Perpetual* (world premiere), an improvisational commedia dell'-arte work. Opera Uptown, Minor Latham Playhouse, Barnard College, 606 W. 120th St. (280-2079). 5/12, 13, 14 at 8. $5.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 6/19: Friml's *Rose Marie,* a new production.

A MIDSUMMER NIGHT'S DREAM, By Britten, Ruth Bierhoff directing. Opera Ensemble of New York, at Lillie Blake School, 45 E. 81st St. (288-1485). 5/11, 13, 18, 20 at 8; 5/15, 22 at 3. $10.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—$3-$30. 5/9 at 8: *Symphonie Concertante, Interludes, Push Comes to Shove.* 5/10 at 8: *Duets, Sylvia Pas de Deux, Interludes, N.Y. Export: Op. Jazz.* 5/11 at 2: *Push Comes to Shove, Giselle.* 5/11 at 8: *Duets, Harlequinade Pas de Deux, Giselle.* 5/12 at 8: *Prodigal Son, Giselle.* 5/13 at 8: *Raymonda, Airs, Push Comes to Shove.* 5/14 at 2: *Raymonda, Giselle* 5/14 at 8: *Prodigal Son, Giselle.*

New York City Ballet
At the State Theater

THRU JUNE 26—$3-$30. 5/10 at 8: *Coppelia.* 5/11 at 8: *Ballo della Regina, Dances at a Gathering, Symphony in C.* 5/12 at 8: *Swan Lake, Glass Pieces* (premiere), *Souvenir de Florence.* 5/13 at 8: *Ballo della Regina, Kammermusik No. 2, Dances at a Gathering.* 5/14 at 2: *Coppelia.* 5/14 at 8: *Ballo della Regina, Andantino, Glass Pieces, Souvenir de Florence.* 5/15 at 1: *Mother Goose, Concerto Barocco, The Four Seasons.* 5/15 at 7: *Swan Lake, Andantino, Tzigane, Dances at a Gathering.*

Alvin Ailey American Dance Theater
At the City Center

THRU MAY 22—$5-$30. 5/10 at 8: *Songs Without Words, Orozco, Fever Swamp, Concerto in F.* 5/11 at 8: *The River, Sonnets, Treading, The Stack Up.* 5/12 at 8: *Blues Suite, Orozco, Satyriade, Memoria.* 5/13 at 8: *Landscape, Sonnets, Fever Swamp, Concerto in F.* 5/14 at 2: *The River, Research, Revelations.* 5/14 at 8: *Seven Journeys, Pigs & Fishes, Satyriade, Revelations.* 5/15 at 2: *Streams, Orozco, Songs Without Words, Seven Journeys.* 5/15 at 7:30, *Fontessa & Friends, Spectrum, The Stack Up.*

The Feld Ballet
At the Joyce Theater

THRU MAY 22—$20. 5/10 at 8: *Straw Hearts, Danzon Cubano, La Vida, Summer's Lease.* 5/11 at 8, *Anatomic Balm, Summer's Lease, The Consort.* 5/12 at 8, *The Real McCoy, The Gods Amused, A Soldier's Tale, Play Bach.* 5/13 at 8: *Three Dances, Circa, Footstep of Air.* 5/14 at 8: *Anatomic Balm, A Soldier's Tale, Straw Hearts.* 5/15 at 2: *The Real McCoy, Summer's Lease, The Consort.* 5/15 at 7:30: *Three Dances, Circa, Straw Hearts.*

Other

ELINOR COLEMAN DANCE ENSEMBLE, new works in progress. Danse Mirage Theatre, 153 Mercer St., 2nd floor (226-5767). 5/15 at 3. $5.

DANCE ENVIRONMENTS, John Bernd, Elizabeth Streb, and Risa Jaroslow. P.S.1, 46-01 21st St. L. I. City (784-2084). 5/14 & 15 at 3.

DANCES OF INDONESIA, performers from Java, Bali, Sumatra, and Sulawesi. Uris Center, Metropolitan Museum of Art, 5th Ave. & 81st (288-1252). 5/15 at 3:30. $4.

ECHOLALIE DANCE GROUP—Bryant Park, behind the Library, 40th-42nd Sts., Sixth-Fifth Aves. 5/10 at 4:30. Free.

JAVANESE GAMELAN, accompanying dance-drama *Srikandhi-Larasati.* Alice Tully Hall. 5/18 at 8. $10-$25 (a benefit).

LISA KRAUS, *Going Solo, No Standing Signatures,* and *Kabuki Home Movie.* The Kitchen, 484 Broome St. (925-3615). 5/12-15 at 8:30. $5.

LOREMIL MACHADO AFRO-BRAZILIAN DANCE COMPANY, *Puxada de Rede, Sarava Bahia, Maculele, Samba.* Aaron Davis Hall, 134th St. & Convent Ave. (690-4100). 5/10 at 8. $7 & $5.

MAPPED TAP, a concert of new tap dances by Anita Feldman. Newfoundland, 6 W. 18th St. (924-4306). 5/15 at 8:30; $5.

NEW YORK BAROQUE DANCE COMPANY/CONCERT ROYAL, with Roland Jullien, in A Venetian Carnival. Alice Tully Hall. 5/12 at 8. $9.

SECOND CHOREOGRAPHERS SHOWCASE—Audition panel winners. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/10, 17, 24, at 8. $6.

RATILEKHA, and the Odissi Temple Dance of India. Cami Hall, 165 W. 57th (582-4090). 5/13 at 8. $5.

RIVERSIDE DANCE FESTIVAL, 5/11 & 13 at 8, 5/14 & 15 at 2: The Changing Times Tap Dancing Company. . . 5/12, 14 & 15 at 8: Jerry Ames Tap Dance Company. Riverside Church, the Drive at 122nd St. $6.

JUDITH REN-LAY, *Stake,* with Gerry Hemingway, Ann Iobst, and Lucy Sexton. Performance Space, 150 First Ave. (477-5288). 5/13-15 at 9. $5.

LARRY RICHARDSON DANCE COMPANY, *This Unkind House,* a premiere, based on the life of Napoleon Bonaparte. Dance Gallery, 242 E. 14th St. (685-5972). 5/12-15 & 5/19-22 at 8. $7.

ROBERT STREICHER — An original conception of *Afternoon of a Faun,* and the premiere of *Landing Concerto.* Performance Space, 10 E. 18th St. 3rd floor (624-6188). 5/11-15 at 8. $6.

TABLAO FLAMENCO, Spanish Dance Arts, those of the gypsies of Andalusia. Alternative Museum, 17 White St. (966-4444). 5/13 & 14 at 8. $7.

FIONA TEMPLETON, recent works. 5/9 & 10 at 8, one program. 5/16 & 17 at 8, another. The Performing Garage, 33 Wooster St. (966-1651). $5.

THREE WOMEN DANCE, Virginia Laidlaw-Chu, Nada Diachenko, and Julie Maloney. Emmanu-El YM-YWHA, 344 E. 14 St. (673-2207). 5/14 & 15 at 8. $6.

MEL WONG DANCE COMPANY, *Jade,* a premiere. La Mama E.T.C., 74 E. 4th St. (475-7710). 5/20-22, 25-29 at 7. $8.

WOODWORKS, new dances by Mary Kane and Lynn Krigbaum. Cunningham Studio, 463 West St. 11th floor (924-0077). 5/12-14 at 8:30. $5.

OTHER EVENTS

Happenings

BUSY WEEKEND FOR CENTRAL PARK—5/14-15, there'll truly be something for everybody, and the festival, called "You Gotta Have Park," is all free, though a fund-raiser to "help maintain, beautify, restore, and improve." We're all asked by the Central Park Conservancy to contribute a dollar along the way—booths will be set up at 40 major footpath entrances, where one can also pick up a full schedule of the weekend activities. These range from a jazz concert at the Dairy, to a croquet tournament, to magic and walking tours and folk dancing. In addition, note these special events—enjoy, and help the Park. . . An authentic Scottish gathering, the Glenfiddich Games, will take over the Great Lawn, 5/14-15, 9-5. The grand pipers and drummers march-in will happen about 11:30 Sat. Bagpipes will skirl, kilts will twirl, cabers will be tossed, hornpipes will be danced, and other Scottish athletic and spectator favorites will, as the Glenfiddich folks say, make us all Scots for a day. It's part of Britain Salutes New York, and the St. Andrew's Society is helping sponsor; while you may have to supply your own heather, everything else will be on hand. . . On the 15th, United Cerebral Palsy's annual Bike-A-Thon will push off at 8 a.m., at Fifth Ave. and 72nd St. If you want to register, call 586-7700—and you can sponsor a rider, too. Brooklyn's Prospect and Staten Island's Silver Lake will be other park sites for these Bike-A-Thons.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, thru 6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some preemptions for athletic events. $6.50-$10.50, with children's tickets less on some dates.

A STREET FAIR, A PAIR OF ARTS FESTIVALS—The Bedford-Barrow-Commerce Block Association calls its annual donnybrook "Ye Olde Village Fair." It's in one of the Village's picturesque enclaves, where the three streets come together, west of Seventh Ave. and south of Christopher St. Date is 5/14, *noon-10:30 (if rain, 5/15).* An outdoor cafe, with food, spirits; also crafts, flea market, raffles, music, singing, dancing in the streets. Lots to buy, too. . . The Lighthouse's Spring Arts Festival, which combines exhibits of arts and crafts with music and dance and fashions shows, goes on 5/9-14, all the work of blind and visually impaired students at the Lighthouse. Exhibits open at noon daily, at 1 on the 14th. At 111 E. 59th St. (355-2200, for schedule of special events). . . The Greenwich Village Spring Jewish Arts Festival is a one-evening event, 5/11 at 7:30, at Loeb Student Center, NYU, 566 La Guardia Pl. You can see the Labyrinth Dance Theater Co., klezmer musician Yale Strom, folksinger Ira Fein, percussionist Peter Wharton, and other performers who express Jewish traditions in new ways. Admission, $5.

BIG APPLE CIRCUS TIME AGAIN!—But Manhattanites will have to head to other boroughs to enjoy this one-ring show, with trapeze artists, clowns, animal acts. In Prospect Park, Brooklyn, 5/11-18: 5/11 at 7, 5/12, 13, 16, 17 at 11 a.m. and 7; 5/14, 15, at 1 and 4; 5/18 at 11 a.m. Adults $6.50, $7.50; children $4.50, $6.50 (860-7320). Other dates: Cunningham Park, Queens, 5/21-30; Van Cortlandt Park, Bronx, 6/2-7; Snug Harbor, S.I., 6/18-22.

SYMPHONY SPACE GALA—Benefit evening, with Isaac Stern, Orpheus Chamber Ensemble, John Rubinstein, Marilyn Sokol, the Paper Bag Players, MC Eugenia Zukerman. Symphony Space, Broadway at 95th St. (864-5400). $15, $25; or patron, including party, $100 (864-1414).

NEW YORK BOOK FAIR—Staged by 500-some noncommercial and small publishers, this edition will be at the *Seventh Regiment Armory, Park Ave. and 67th* St. Public hours at the Armory: 5/13, 3-9; 5/14, 11 a.m.-9; 5/15, noon-7. Exhibits and events are free, and of course there will be books and periodicals to buy. Paris Review, the Minority Rights Group, Red Dust, are just a few of the American and European small-press companies exhibiting; and events include readings, discussions, children's programs, demonstrations. Also, a service area.

NOTES FROM BROOKLYN—A Day in Old Brooklyn Heights is actually a two-day event. 5/13 or 14, for $25, one can attend the Brooklyn Heights Antiques Show, enjoy a garden luncheon at Plymouth Church, take a guided tour of the Heights, and another of the area churches (Fri.) or homes and gardens (Sat.), stroll across the Brooklyn Bridge. The day lasts from 11 to 4, and there are group rates (624-0890). The show itself, 5/13-14, in the Plymouth Church of the Pilgrims, Hicks and Orange Sts. $3.50 (624-0890). . . A twilight cruise on a party boat will celebrate the Brooklyn Bridge centennial, sponsored by the 92nd Street Y. Date is 5/12 at 7, and there'll be an open wine and cheese bar, but you should take a picnic. It's $25; to reserve: 427-6000, ext. 179. . . The Brooklyn Public Library wants us to come to its 5/15 books-by-the-pound sale, from 10 to 4, at the Central Library parking area, Flatbush Ave. near Grand Army Plaza. Books are 50 cents a pound, magazines 10 cents each, and they come in all varieties. . . The Friends of the Parks are playing host at Prospect Park's Vale of Cashmere, 5/15, 1-4. An art show, garden party, and author David W. McCullogh with photographer Jim Kalett ("Brooklyn, and How It Got That Way"). Music and refreshments.

EXHIBITS TO NOTE: 1,000 feet of main-line track and four to six HO-scale trains will provide fun and fascination at a Model Railroad Show, staged by the Empire Model Railroad Association and the New York Fire Fighters Burn Center. Freight and passenger trains, steam and diesel locomotives, an interurban trolley line, and a waterfront switching railroad will be operating. At 34-05 44th St., Long Island City (392-1124, Tues. & Fri., 8-10). 5/13,7-10; 5/14, 1-5,7-10; 5/15,1-5. $1; children 50 cents. . . A Ketubah Festival at Yeshiva University Museum 5/15, 11-6, will allow modern calligraphers to demonstrate and show their art, which is the design of Jewish marriage contracts, written in Aramaic. Amsterdam Ave. and 185th St.; admission $2. . . Fraunces Tavern Museum is having a sale of 2,000 watercolors, lithographs, engravings, and pencil drawings. From the collection of William Hodges, they range in price from $5 to $1,800. Nautical scenes, architecture, *photographs of old New York, botanicals, even some* memorabilia, are included. Dates are 5/12, 13, 5-7; 5/14, 15, noon-5. 54 Pearl St. (425-1778).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

CANYONS OF STONE, CLIFFS OF GLASS, the financial district. Municipal Art Society Discover New York tour (935-3960). 5/14, 15 at 2; meet at the Old Custom House on Bowling Green; $8. . . 5/11 at 6, a talk about the tour, at the Urban Center, Madison Ave. at 51st St; $10.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx: 5/14 at 2, meet at Crotona Park Tennis House, Crotona Ave. between Crotona Park North and Claremont Pkwy. (822-4681), for a tour with the Rangers ABOUT the Rangers. Take a snack. 5/14 at 1:30, *meet at Van Cortlandt Park Visitors Center* (548-7070), for a railroad-and-water-system walk. 5/15, meet at 1, for a camera walk of Crotona Park (see above for meeting place). . . In Brooklyn (856-4210): 5/15 at 1, meet under the Arch, Grand Army Plaza, for a look at new Prospect Park plantings. . . In Manhattan (397-3091): 5/10 at 7 a.m., a tour by horseback of Central Park's bridges and arches; phone for details. 5/12 at 6, meet at Soldiers and Sailors Monument, 89th St. and Riverside Dr., for "History of the Horse," from laborers to pets (on foot). . . In Queens (699-6722): 5/13 at 7:30, meet at 233rd St. and 67th Ave., for a night tour of Alley Pond Park; must preregister.

STUYVESANT SQUARE—Interiors of two pre-Civil War houses, the Friends Meeting House, St. George's Church. 5/15 at 1:30, meet at Stuyvesant statue, west of Second Ave. at 16th St. (477-5587). $4.

SPRING IN SOHO—Art galleries, boutiques, cast-iron architecture, more. 5/14, at 10:30 a.m. $12.50 (595-0267). Must reserve.

MURRAY HILL, with Adventure on a Shoestring (265-2663). 5/15, meet at 3: NE corner of 34th St. and Madison Ave. $5.

SMALL JOURNEYS—(533-6342). *Weekly schedule:* Tues., 6-8, Upper East Side; meet Sherman statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner. Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is $5. . . "A Slice of the Apple," $5: 5/10, 6-8, "Not a Tour of SoHo"; meet SW corner, Broadway and W.

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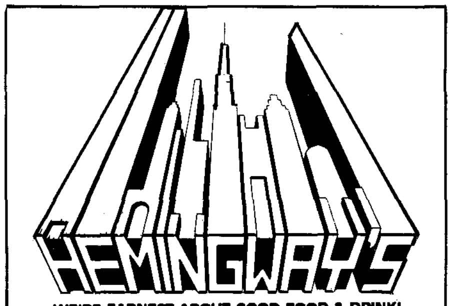

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OTHER EVENTS

Houston St. . . 5/12, 6-8, Gramercy Park/Madison Square; meet Park Ave. and 22nd St., SW corner. . . 5/15, 1-3, E. 42nd St.; meet steps of Library, Fifth Ave. and 41st St. . . Also, 5/15, 2-4, the East Twenties; meet 21st and Park Ave. So., NE corner. $5.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

MANSIONS AND CLUBHOUSES, the East Sixties. Tour with Museum of the City of New York (534-1672). 5/15 at 1:30, meet at Hunter College, Park Ave., 68th-69th Sts. $5.

HOLIDAYS IN NEW YORK—(765-2515). Jewish New York: 5/15, at 2; Orchard St., lower East Side; meet at Garden Cafeteria, 165 E. Broadway. $5.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details (204-1112).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 5/14, Palisades State Park, N.J. 5/15, Alley Pond woods, Queens. (291-6825 for meeting places.) $15.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15; free. Also, 5/15, a bird walk; free. . . Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): 5/14 at 9:30 a.m., a wildlife-sanctuary walk at Willow Lake; $2; meet at footbridge across Grand Central Pkwy., at foot of 73rd Ave., Forest Hills. Also, 5/15, a walk in Alley Pond Park, with emphasis on insects who live there. $1. . . Old Westbury Gardens, Westbury, L.I. (516-333-0048); 5/11 at 7:30: lecture tour on ferns and wildflowers in the woodland landscape, by Anthony Lepsis. $5.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes.

HISTORIC ZION EPISCOPAL CHURCH, and its 100-year-old churchyard. 5/14, 2-4; meet at church, 243-01 Northern Blvd., Douglaston, Queens. $3.

GREENWICH VILLAGE, "A Personality of Its Own." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, eves.). 5/15. $4.

For more tours this week,
See Happenings, page 101

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. Next home games 5/17-19, vs. San Diego. . . **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. 5/10, 11 at 8, vs. Texas. 5/13 at 8, 5/14, 15 at 2, vs. Chicago.

SOCCER—Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 5/15 at 2:30, vs. Tulsa.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens, thru 5/16 (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . The trotters are at Yonkers Raceway, Westchester (914-968-4200).

Children

FUNZAPOPPIN MAGIC SHOW, with the magic genie and Professor Krazy, and audience participation. Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). 5/15, 22 at 1:30. $3.

UN-BEE-LIEVABLE BEES—A day devoted to their habits and honey and hives. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (229-4000). 5/15, 1-3. $3. Must pre-register.

THE YELLOW-BRICK ROAD, with the Gingerbread Players and Jack. Brooklyn College Whitman Theater, Campus Rd. and Hillel Pl. gate (462-3525). 5/14 at noon and 2. $4.

THE MAGIC GARDEN, with Paula and Carole, and friends. Williamson Theater, College of Staten Island, Sunnyside Campus (462-3525). 5/15 at 10:30 a.m., 1, 3:30. $6.

THE TRIP, an adaptation of Ezra Jack Keats's book, designed by the author; book by Anthony Stein, lyrics and music by Stephen Schwartz. First All Children's Theatre, 37 W. 65th St. (873-6400). Tues.-Fri. at 7, Sat. and Sun. at 2 and 4; thru 5/22. $7.

CLUB MED CHILDREN'S SHOW—Storytellers, refreshments, aquariums, computer games, island films. Club Med Theater, 3 E. 54th St. (750-1670). 5/14, 21 at 2 and 3. Free.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). After-school learning sessions, workshops, films, stories. Some are free. Phone fo schedule.

CITYSPRING FESTIVAL, at City College's Aaron Davis Hall, 134th St. and Convent Ave. (690-4100). Events include (see also Music and Dance listings): 5/9 at 4, the Asian American Dance Theatre, a lecture performance; $1, adults $2. . . 5/10, 4-5, the bilingual Don Quijote Experimental Children's Theatre in "Let's Take Back Our Planet"; $1. . . 5/14 at 1, AMAS Eubie Blake Children's Theatre, with folk-singer Odetta; music by Blake, Gilbert and Sullivan, Strouse; $2-$4.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476). Free.

RING AROUND A RAINBOW—Puppet show by Shadow Box Theatre, at schools and for pre-schoolers. P.S. 205, 6701 20th Ave., Brooklyn. 5/10-13 at 10:30 a.m. and 1. $2.50.

BEAUTY AND THE BEAST, a mini-operetta, with stained-glass puppets, by Shadow Puppet Theatre. Hudson Street Playhouse, 53 Hudson St., at Duane St. (966-7002). Sat. Sun. at 2 and 4 thru 5/29. $3.

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show: Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. $5 cover, 2-drink min. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

ALADDIN AND HIS WONDERFUL LAMP—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 5/14 at 1 and 3:30. $2.50; adults $3.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., Eastside International Community Center, 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21, and 6/18, 25 at 2. $3.

PUPPET PLAYHOUSE—At Fireboat House Environmental Center, 90th St. on the East River. Sat. at 11 and 1 (879-3316). $2.50. 5/14: Henrietta the Clown, with Ruth Brand and puppets.

KIDS' DAY AT THE MARKET—Citicorp Market, Sat. at 11 a.m. Free. 5/14, Michael Shall and the art of origami.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

THE MOST UNUSUAL CAT—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. at 2, thru 5/22. $2.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Free story hours Sun. for ages 3-6: West Side, 11 a.m.; East Side, 12:30.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. . . Yorkville branch, 222 E. 79th St.: 5/12 at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. . . Hudson Park branch, 10 Seventh Ave. So.: 5/10 at 10:30 a.m. and 4, short films.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more. . . 5/14, art and science family workshop at 1 and 3: What Time Is It? Exploring the way time works in nature. . . At 2, film from Britain, "High Rise Donkey," ages 8-12.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 5/12 at 3: Clamming off the Jersey coast.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat. -Sun. noon-5. D Sun-Thurs. 5-11:30, Fri.-Sat. to 1:30. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops,

RESTAURANT DIRECTORY

lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus salad with lump crabmeat in Cognac sauce, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

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ONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

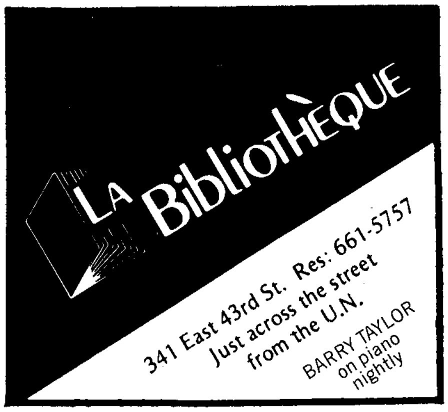
TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. Br Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. *Italian. Spcls:* pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.



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TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked fillet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th S 840-6688. Irish-Continental. Spcls: Irish lamb ste corned beef & cabbage. Open Mon.-Fri. 11 a.m.-mi night, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC,

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon 3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-1 (open till midnight), Tues.-Sat. to 11:30 (open till a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri. Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7 **(M). Rainbow Grill:** Jacket required. Redesigne nightclub offering French-Italian menu. Res. sug. L Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Show Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce paglia e fieno, veal magenta. Res. sug. L Mon.-Fri noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L Closed Sun. **(M-E)** AE, CB, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards

TOP OF THE SIXES—666 Fifth Ave., at 53rd St. on the 39th floor. 757-6662. Dress opt. American Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon. Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun **(M-E)** AE, CB, DC, MC, V

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon. Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. B Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11 Closed Sun. **(M)** AE

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

IAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway *dining* car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 *a.m.-midnight,* Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. *Arnie Grant Quartet* for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea *Mon.-Fri.* 3:30-8, *Sat.-Sun.* 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-*Thurs. 5-midnight,* Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux *quatre herbes.* Res. *nec.* D *Mon.-Sat. 8-midnight.* Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

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CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Singer-pianist Berri Blair, Tues.-Sat. 8-1. **(M-E)** AE, DC.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist nightly. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: Muscovy duck thinly sliced with passion fruit sauce, Dungeness crab, breast of chicken stuffed with wild mushrooms, chocolate terrine. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. **(M)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0440. Casual. Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecue ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

THE SEAHORSE—89-01 37th Ave., Jackson Heights., 424-0839. Dress opt. South American Seafood. Spcls: seafood cazvela. Open Wed.-Mon. 3-midnight. Closed Tues. **(E)** AE.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/13, 14, The Barry Harris Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 5/9, Angel Rangelov; Jimmy Madison Big Band with special guest Michael Urbaniak. 5/10-15, Stanley Turrentine. 5/16, Alice Berke; Walter White Quintet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/9,10, Bryan Adams; Stevie Ray Vaughan and Double Trouble. 5/11, The Individuals. 5/12, Savoy Brown *featuring* Kim Simmonds. 5/13, John Martyn. 5/14, Archie Shepp. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Folk singer Oscar Brand, Tues.-Sat. at 9 & 11:15. Sun.-Mon., bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/12, Lew Gelfond and Bob Mellman. 5/14, Cranberry Lake Jug Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/9, 16, Jack Maheu Quintet with Warren Chiasson. 5/10-14, Balaban & Cats. 5/15, Glenn Zottola Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/10-15, George Coleman & All Star Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/9, 16, Lynn Samuels. 5/10, Polaris. 5/11, La Guapa Papa; Toy Killers; The Scene is Now. 5/12, Adrian Torf; Cathy Winter. 5/14, Frank Christian. 5/15, Jane Brucker. 5/17, Ruby. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from noon-3, pianist Brooks Kerr. 5/9-12, Joanne Brackeen with Cecil McBee. 5/13, Amina Claudine Myers. 5/14, *Jerome Olds and Tome Grose.* 5/15-19, Ronnie Mathews. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon.,10-3,Janet Lawson Trio Tues.,10-3,Chuck Wayne Trio. Wed. -Sun., 10-3, Dom Minasi Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio *alternating* with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/9, 15, 16, pianist Junior Mance with Marty Rivera on bass. 5/10-14, 17-21, pianist Lou Levy with Michael Moore on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 5/9-21, Nancy Wilson returns, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 5/10-28, jazz pianist Marian McPartland with Brian Torff on bass, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. The Wendel Stuart Trio play Tues.-Thurs. 10-2, Fri.-Sat. 11-3. Singer Jane Conboy, Sun. 9-1. Singer-guitarist Julie Farbolin, Mon. 9-1. AE, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 5/10-12, jazz pianist Ronnie Matthews. 5/13, 14, 20, 21, Franklin Gordon with Kim Clark and Vanessa Rubin. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 5/9, 16, Ed Palermo Big Band. 5/10, Warren Bernhardt with Eddie Gomez and Peter Erskine. 5/11, Sybil Thomas. 5/12-15, The Heath Brothers. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/10, Street The Beat. 5/11, Ray Contreras. 5/12, Nick Holmes. 5/13, Diane Ponzio; Mode I.Q. 5/14, Bleeding Art; Usual Suspects. 5/15, Ethyl Eichelberger. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/12, 19, Daniel Ponce. 5/13, Keshevan & Loved By Millions; Burton Green Solo. 5/14, Puntilla y Nueva Generaction. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/9, Gil Evans' Orchestra. 5/10-14, David Murray Octet. 5/15, Thiago de Mello & Amazon. 5/16, Big Joe Turner. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 5/10-21, Linda Hopkins, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, *Vince Giordano and his Band for dining & dancing.* AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Sun., Irish night with Ryan and Conway. Wed.-Sat., blues singer-pianist Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/9, Tito Puente and his Latin/Jazz Ensemble; Los Amigos and the Bad Street Boys. 5/16, Manny O'Quendo's Libra; Bobby Rodriguez y La Compania with soloist Arthur Blythe. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/10-15, pianist Monty Alexander with Ray Brown on bass and Herb Ellis on guitar. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/9, 10, Warne Marsh. 5/11-14, Django's Music. 5/16, 17, Chris Flory Band. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 5/9-14, pianist Hilton Ruiz with Major Holley on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/9, Dixie Doughboys. 5/10, Kate Toomey and the Seventh Avenue All Stars. 5/11, Soozie Tyrell and Great Balls of Fire. 5/12, Swing Fever. 5/13, 14, Juke Joint. 5/15, Shawn Colvin. 5/16, Blackwater. 5/17, The Toasters. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/11-15, 18-22, comedienne Elayne Boosler. Shows Wed., Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S — 1118 First Ave., 593-1650. Comedians Frankie Pace and Richie Gold, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat, comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., comedians Terry Day & Guy Dans *with magician Imam.* Thurs., *pianist*-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/14, jazz pianist Dorothy Donegan, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-*piece orchestra plays everything from country-western* to jazz. 5/12, The Spinners. 5/13, 14, Stan Rubin Orchestra. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 5/10, Marco Silva 'Steps of the Imagination.' 5/11, Brazilian Express. 5/12, Brazuca Brazil's Top 40. 5/13, 14, Pe de Boi. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

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Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royalle Revue* featuring Donna Caroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 5/14, Barbara Luna, Tues.-Sat. at 11. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 5/13, 14 at 11, The T Bears. 5/14 at 8:30, David Summers and Al Carmines. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "*Forbidden Broadway,*" a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. AE, CB, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Elegant continental restaurant. Fri. & Sat. at midnight, singer-comedienne Celeste with pianist Christopher Marlowe. Mon.-Wed. from 8, pianist Nancy Winston. Thurs.-Sun., pianist Amy Duncan. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 5/15, *A Salute to Israel,* musical revue featuring Aris San, singers Mecedes and Uzi Fuchs, bouzouki player Vakis and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings Irving Berlin, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Thru 6/6, flutist Herbie Mann and his quartet, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. at 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-160(**Jimmy La Grange Room:** Restaurant with enter tainment featuring pianist Martin Berns, Mon.-Sat 6:30-11. AE, CB, DC, MC, V

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Rose plays Tues. Singer Larry Stuart, Mon.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 5/14, singer Fran Jeffries, Mon.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 7/2, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 5/28, Bill Boggs & Dana Valery in *This Must be Love—a Rodgers & Hart Affair,* Mon.-Wed. at 9:30, Thurs.-Sat. 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 5/28, The Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Berri Blair plays Tues.-Sat., 8-1 a.m. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 5/9, 16, Old Friends; Jenifer Lewis. 5/10, Nancy La Mott. 5/11-14, Cheryl Lodge; Sharon McNight. 5/15, Brick Hartney; Allan Lozito. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/9, 15, 16, Mike Abene. 5/10-14, Ralph Sutton. AE.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

TELEVISION

Daytime, May 11-13 and 16-17

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-566-3112
🅗 **HOME BOX OFFICE**
212-484-1100
🅢 **SHOWTIME**
212-880-6600
🅝 **UPTOWN**
212-942-7200
🅦 **WOMETCO (WHT).**
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
🅗 Fri/A Tale of Four Wishes
Tue/H.C. Andersen's Magic Adventure
🅢 Fri/**Movie:** Across the Great Divide
Tue/Someone's in the Kitchen With Jamie

6:30
❷ News
❹ Early Today
❺ Popeye
⓫ Adventures of Mr. Magoo
🅗 Wed/Monkeys, Apes, and Man
Thu/H.C. Andersen's Magic Adventure
Mon/The Remarkable Rocket
🅢 Wed/Don't Vote for My Mom
Thu/Two of Hearts
Mon/Someone's in the Kitchen With Jamie
Tue/The Phenomenon of Benji

7:00
❷ News
❹ Today
❺ Bugs & Porky
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
🅗 Fri/The Remarkable Rocket
Mon/Monkeys, Apes, and Man
🅢 Mon/**Movie:** For Your Eyes Only
Tue/Don't Vote for My Mom

7:30
❺ Woody Woodpecker
❾ Jim Bakker
⓫ Pink Panther
🅗 Wed/Fraggle Rock
Fri/**Movie:** The Pursuit of D.B. Cooper
Tue/**Movie:** The Night the Lights Went Out in Georgia
🅢 Wed/**Movie:** The Man From Clover Grove
Thu/The Phenomenon of Benji

8:00
❺ Spiderman
⓫ Superfriends
🅗 Wed/**Movie:** Absence of Malice
Thu/Video Jukebox
Mon/Two in the Box
🅢 Thu/**Movie:** Under the Rainbow
Fri/Dot and the Kangaroo
Tue/**Movie:** The Patsy

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
⓫ Tom & Jerry & Friends
🅗 Thu/25 Years of Jerry Lee Lewis
Mon/**Movie:** Going Ape!

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
❾ Straight Talk
⓫ Great Space Coaster

9:30
❷ Jokers Wild
❺ Make Room for Daddy
⓫ Mon-Thu/Flipper
Fri/Insight
🅗 Thu/HBO Magazine
Fri/Two in the Box
Tue/Consumer Reports Presents
🅢 Wed,Fri,Mon/ Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie:** The Night the Lights Went Out in Georgia
Thu/**Movie:** Dead Men Don't Wear Plaid
Fri/**Movie:** Mountain Family Robinson
Mon/**Movie:** Continental Divide
Tue/Philip Marlowe
🅢 Wed/**Movie:** The Kid From Brooklyn
Thu/**Movie:** The Affairs of Dobie Gillis
Fri/**Movie:** Key to the City
Mon/**Movie:** Right Cross
Tue/**Movie:** They Shall Have Music
🅦 Wed/**Movie:** El Super
Thu/**Movie:** Dead Men Don't Wear Plaid
Fri/**Movie:** Mortal Combat
Mon/**Movie:** Confessions of Tom
Tue/Richard Pryor

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family
❼ Card Sharks

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Hour Magazine
❼ Love Boat
❾ News
⓫ Candid Camera
🅗 Tue/**Movie:** Meatballs

11:30
❹ Dream House
❾ You Asked For It
⓫ Odd Couple
🅗 Thu/**Movie:** Victor/ Victoria
🅢 Mon/Someone's in the Kitchen With Jamie

12 NOON
❷ Tattletales
❹ Battlestars
❺ Tom Cottle
❼ Family Feud
❾ News
⓫ Rhoda
🅗 Wed/Consumer Reports Presents
Fri/**Movie:** Zulu Dawn
Mon/**Movie:** Mountain Family Robinson
🅢 Wed/**Movie:** S.O.B.
Thu/**Movie:** The Elephant Man
Fri/**Movie:** Hell Night
Mon/**Movie:** Fighting Back
Tue/**Movie:** Smokey and the Bandit
🅦 Public Affairs

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Ryan's Hope
⓫ News
🅗 Wed/**Movie:** Missing
Tue/**Movie:** Victor/ Victoria
🅦 Vegetable Soup

1:00
❹ Days of Our Lives
❼ All My Children
❾ Wed/**Movie:** House on Telegraph Hill (1951). Richard Basehart, Valentine Cortesa.
Thu/**Movie:** *House of Cards* (1968). George Peppard, Inger Stevens.
Fri/**Movie:** House of Wax (1953). Vincent Price, Phyllis Kirk.
Mon/**Movie:** Bus Stop (1956). Marilyn Monroe, Arthur O'Connell.
Tue/**Movie:** The French Line (1954). Jane Russell, Gilbert Roland.
⓫ 700 Club
🅦 Wed/**Movie:** Missing
Thu/**Movie:** Liar's Moon
Fri/**Movie:** Seduction
Mon/**Movie:** Don't Cry, It's Only Thunder
Tue/**Movie:** Tommy

1:30
❷ As the World Turns

1:50
❺ News

2:00
❹ Another World
❺ Gilligan's Island
❼ One Life to Live
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
🅗 Thu/Philip Marlowe
Fri/**Movie:** The Pursuit of D.B. Cooper
Mon/Two in the Box
🅢 Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** All Fall Down
Tue/**Movie:** The Patsy

2:30
❷ Capitol
❺ Popeye
⓫ Krofft Superstars
🅗 Wed,Mon/**Movie:** The Cannonball Run
🅢 Wed/Crosby, Stills, & Nash
Fri/**Movie:** Across the Great Divide
Mon/**Movie:** For Your Eyes Only

3:00
❷ Guiding Light
❹ Fantasy
❺ Woody Woodpecker
❼ General Hospital
❾ Ironside
⓫ Tom and Jerry and Friends
🅗 Thu/**Movie:** Pandemonium
Tue/**Movie:** The Night the Lights Went Out in Georgia
🅦 Thu/Richard Pryor
Fri/**Movie:** Birch Interval
Mon/**Movie:** Pennies From Heaven
Tue/**Movie:** Taps

3:15
🅦 Wed/**Movie:** Perfectly Frank

3:30
❺ Bugs & Porky
⓫ Scooby Doo

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ Woody Woodpecker
❼ Edge of Night
❾ In Search Of
⓫ Pink Panther
⓭ Sesame Street (cc)
🅗 Fri/The Remarkable Rocket
🅢 Thu/**Movie:** Great Expectations
Tue/Don't Vote For My Mother

4:30
❹ More Real People
❺ What's Happening
❼ People's Court
❾ Wed/**Movie:** Rebel Rousers (1969). Jack Nicholson, Diane Ladd.
Thu/**Movie:** Wild Women (1970). Hugh O'Brien, Anne Francis
Fri/**Movie:** Across the Wide Missouri (1951). Clark Gable, Ricardo Montalban.
Mon/**Movie:** Carter's Army (1969). Robert Hooks, Susan Oliver.
Tue/**Movie:** The Trackers (1971). Sammy Davis Jr., Julia Adams.
⓫ Happy Days Again
🅗 Wed/Fraggle Rock
Thu/H.C. Andersen's Magic Adventure
Fri/A Tale of Four Wishes
Mon/Monkeys, Apes, and Man
🅢 Wed/Don't Vote for My Mom
Fri/Dot and the Kangaroo
🅦 Thu/**Movie:** Wilderness Family

5:00
❷ ❹ ❼ News
❺ Charlie's Angels
⓫ Little House on the Prairie
⓭ Mister Rodgers
🅗 Wed/The Remarkable Rocket
Tue/H.C. Andersen's Magic Adventure
🅢 Tue/Paper Chase— The Second Year
🅦 Wed/**Movie:** El Super
Fri/**Movie:** Choices
Mon/**Movie:** Rock for Kampuchea

5:30
⓭ Electric Company
🅗 Wed/**Movie:** The Night the Lights Went Out in Georgia
Fri/Fraggle Rock
Mon/The Remarkable Rocket
🅢 Wed/**Movie:** Victor/ Victoria
Thu/The Phenomenon of Benji
Mon/**Movie:** Moscow Does Not Believe in Tears
🅦 Tue/Best of Floyd

Evening, May 11-13 and 16-17

Wed., May 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ Powerhouse
㉑ Latenight
㉛ Brooklyn College Presents

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅦 News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
🅦 **Movie:** The Night the Lights Went Out in Georgia

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Say Brother
🅗 Consumer Reports Presents

8:00
❷ Watership Down, Part II
❹ Real People
❺ PM Magazine
❼ Fall Guy
❾ Greatest Sports Legends
⓫ **Baseball:** Yankees vs. Texas
⓭ In Concert at the Met: Placido Domingo, Sherill Milnes, and James Levine. Simulcast with WQXR-AM/FM.
㉑ All Creatures Great and Small
㉛ Burglar Proofing
🅗 **Movie:** Fort Apache, the Bronx
🅝 **Movie:** Everything You Always Wanted to Know About Sex, But Were Afraid to Ask
🅢 Crosby, Stills, & Nash

8:30
❺ Carol Burnett
❾ **Baseball:** Mets vs. Houston
㉛ Up Close in Person

TELEVISION

9:00
2 **Movie:** Murder Is Easy (1983). Bill Bixby, Lesley-Anne Down.
5 Merv Griffin
21 The Good Neighbors
31 Bernstein/Beethoven
W **Movie:** Don's Party

9:30
4 Facts of Life
21 Doctor in the House

10:00
4 Quincy
5 News
7 Love, Sex. . . and Marriage?
13 Special: The Cancer War
21 To the Manor Born
31 Special: Children of Darkness
H **Movie:** Absence of Malice
N **Movie:** The Tall, Blond Man
S **Movie:** Emily

10:30
11 News
21 Butterflies
W Richard Brown

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
13 Masterpiece Theatre: Private Schulz
21 Inside Business Today
W **Movie:** Men at Work

11:30
2 Hart to Hart
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S Bizarre

12 MIDNIGHT
5 Mission: Impossible
H W **Movie:** Missing
N **Movie:** Stardust Memories
S **Movie:** An Eye for an Eye

12:30
4 David Letterman
7 News Profile
9 Lie Detector
11 Star Trek

12:40
2 **Movie:** The $5.20 an Hour Dream (1980). Linda Lavin, Richard Jaeckel.

1:00
5 Hogan's Heroes
7 **Movie:** Psych Out (1968). Susan Strasberg, Jack Nicholson. A deaf teenager searching for her brother is befriended by three hippies.
9 International Christian Aid

1:30
4 11 News
5 Chico and the Man

1:45
S **Movie:** S.O.B.

2:00
2 News
5 **Movie:** In Search of Noah's Ark (1976). Brad Crandall, narrator. Describes the building of the ark in preparation for the flood.
9 Joe Franklin
11 **Movie:** The First Traveling Saleslady (1956). Ginger Rogers, Carol Channing. Two women head west and start a barbed-wire business.

2:05
H Great Pleasure Hunt

2:15
W **Movie:** The Day After Halloween

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 World Vision

3:05
H **Movie:** The Cannonball Run

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 World Vision
11 Candid Camera
S Irene Moves In
W **Movie:** Confessions of Tom

4:30
4 News
11 Abbott & Costello
S **Movie:** The Man From Clover Grove

4:45
H **Movie:** Partners

5:00
11 Focus: New Jersey

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Thu., May 12

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** Dead Men Don't Wear Plaid
S **Movie:** Under the Rainbow

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Dead Men Don't Wear Plaid

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Computer Programme
31 Gospel Workshop
H Video Jukebox

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Special: Rocky Mountain Holiday with John Denver and the Muppets
9 **Movie:** Tourist Trap (1979). Chuck Connors, Tanya Roberts. Two carloads of young friends endure a gruesome journey across the desert.
11 **Movie:** House Calls (1978). Walter Matthau, Glenda Jackson. A man's experiences after the death of his wife.
13 Inside Story
21 Long Island Week
31 Tony Brown's Journal
H 25 Years of Jerry Lee Lewis
N **Movie:** O Lucky Man!
S What's Up America!

8:30
5 Carol Burnett
13 Sneak Previews
21 Feeling Fine
31 Afro-American Perspectives

9:00
2 1983 Miss USA Pageant
4 Gimme a Break
5 Merv Griffin
7 Too Close For Comfort
13 Mystery! We, the Accused
21 Sneak Previews
31 Humanities Through the Arts
H **Movie:** Pandemonium
S **Movie:** The Elephant Man
W **Movie:** Tommy

9:30
4 Cheers
7 Amanda's
21 Great Chefs of New Orleans
31 Understanding Human Behavior

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Nine on N.J.
13 **Movie:** Act of the Heart (1970). Genevieve Bujold, Donald Sutherland. A farm girl moves to Montreal and becomes emotionally involved with a priest.
21 Long Island Speak-Out
31 Japan: Living/Changing Tradition

10:30
9 Newark and Reality
11 News
31 It's Everybody's Business
H Hooker

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
21 Long Island Week
31 Focus on Society
N **Movie:** Bananas
S Loving Friends and Perfect Couples
W **Movie:** Centrespread

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Racing From Yonkers
11 Saturday Night
21 Latenight
31 American Story
H Philip Marlowe
S A New Day in Eden

12 MIDNIGHT
5 Mission: Impossible
9 Music World
S **Movie:** Night School

12:25
N **Movie:** Fire Sale

12:30
4 David Letterman
7 News Profile
9 Lie Detector
11 Star Trek
H **Movie:** Victor/Victoria
W Richard Pryor

12:40
2 McCloud

1:00
5 Hogan's Heroes
7 **Movie:** Song Without End (1960). Dirk Bogarde, Capuchine. Bio of composer Franz Liszt.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man
S What's Up America!

2:00
2 News
5 **Movie:** The Adventures of Frontier Fremont (1976). Dan Haggerty, Denver Pyle. A farmer from the Southwest moves into the forest and finds a new way of life.
9 Joe Franklin
11 **Movie:** The Devil and Daniel Webster (1941). James Craig, Simone Simon. The classic tale of a man who sells his soul to the Devil.
W **Movie:** The Eye of the Needle

2:30
4 Mary Tyler Moore
S **Movie:** Love and Money

2:50
H **Movie:** The Boogens

3:00
4 Mary Tyler Moore
9 **Movie:** Roberta (1935). Irene Dunne, Fred Astaire. An all-American guy meets an exiled Russian princess.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
S Fractured Flickers
W **Movie:** Rock for Kampuchea

4:30
4 News
11 Abbott and Costello
H **Movie:** Dead Men Don't Wear Plaid
S **Movie:** Great Expectations

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., May 13

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Are You Listening
H **Movie:** Mountain Family Robinson
S **Movie:** The Patsy

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Paul Laurence Dunbar
W **Movie:** Soup for One

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Pittsburgh
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Baby Makes Five
11 **Baseball:** Yankees vs. Chicago White Sox
13 Washington Week in Review
21 The Nature of Things
31 Sound Festival: Tito Puente
H **Movie:** Stripes
N **Movie:** The Garden
S **Movie:** Friday the 13th

8:30
5 Healthbeat
7 At Ease
13 Wall Street Week
W **Movie:** Seduction

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** The Incredible Shrinking Woman (1981). Lily Tomlin, Charles Grodin. A new perfume sets off an unusual chemical reaction.
13 When the World Was Wide
21 **Movie:** The Private Life of Henry VIII (1933). Charles Laughton, Merle Oberon.
31 Sound Festival: Flora Purim

10:00
2 Falcon Crest
5 News
9 Meet the Mayors
13 Innovation
31 Masterpiece Theatre: Private Schulz
H **Boxing:** Hagler vs. Scypion
N **Movie:** Malicious
S **Movie:** Visiting Hours

10:30
9 N.J. Report
11 News
13 Freedom to Speak
21 California Dreams
W Richard Brown

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 **Movie:** Act of the Heart (1970). See May 12, 10 p.m.
21 Long Island Week
W Leonard Report

11:30
2 **Basketball:** NBA Playoff
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Ernest Tubb: An American Original
11 Saturday Night
21 Latenight
H **Movie:** Personal Best
W **Movie:** Four of Us

12 MIDNIGHT
5 Mission: Impossible
N **Movie:** I Vitelloni
S **Movie:** Hell Night

12:30
4 SCTV
7 News Profile
11 Star Trek

1:00
5 Soul Train
7 **Movie:** Marooned (1969). Gregory Peck, Richard Crenna. A technical mishap prevents three astronauts from returning to Earth.
W **Movie:** Teenage Teasers

1:30
2 **Movie:** Vanished (1970). Richard Widmark, James Farentino. Part I.
9 Lie Detector
11 News

1:35
H **Movie:** Friday the 13th, Part II

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special
S **Movie:** Halloween

2:30
5 **Movie:** The Hasty Heart (1950). Ronald Reagan, Patricia Neal. Friendships develop in an army hospital.
W **Movie:** Mortal Combat

3:00
4 Mary Tyler Moore
9 **Movie:** The Moonraker (1957). George Baker, Sylvia Sims. An account of the Stuarts' escape from Oliver Cromwell and his followers in 1651.
11 One Step Beyond

3:10
N **Movie:** The Pursuit of D.B. Cooper

3:29
2 **Movie:** Vanished (1970). Part II. See 1:30 a.m.

3:30
4 Mary Tyler Moore
11 Twilight Zone

4:00
4 Bob Newhart
11 Candid Camera
5 **Movie:** The Boogens

4:30
4 Here's Lucy
11 Abbott and Costello
W **Movie:** Soup for One

4:55
H **Movie:** Paradise

5:00
❹ News
⓫ Focus: N.J.

5:30
❷ Public Hearing
⓫ Biography

5:35
❾ **Movie:** War of the Colossal Beast (1958) Sally Fraser, Roger Pace. Radiation exposure produces a 60 foot high man.
Ⓢ **Movie:** The Patsy

Mon., May 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ Powerhouse
㉑ Latenight
㉛ All About TV
Ⓗ **Movie:** Going Ape!

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
Ⓦ Allman Brothers

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
❷ It's an Adventure, Charlie Brown
❹ Love, Sidney
❺ PM Magazine
❼ **Movie:** Death on the Nile (1978). Peter Ustinov, Bette Davis. Hercule Poirot tracks down a murderer in this Agatha Christie story.
❾ Road to L.A.
⓫ USFL Football
⓭ Frontline
㉑ Jacques Cousteau: Life at the End of the World
㉛ Ten Minutes to Live
Ⓗ **Movie:** Continental Divide
Ⓝ **Movie:** Grand Illusion
Ⓢ **Movie:** For Your Eyes Only
Ⓦ **Movie:** Don't Cry, It's Only Thunder

8:30
❹ Family Ties
❺ Carol Burnett

9:00
❷ M*A*S*H
❹ Special: Motown 25: Yesterday, Today, Forever
❺ Merv Griffin
❾ **Movie:** The Glass Menagerie (1973). Katharine Hepburn, Sam Waterston. Filmed version of Tennessee Williams's play.
⓭ Great Performances: Life on the Mississippi
㉑ No Place Like Home
㉛ Cityscope

9:30
❷ One Day at a Time
㉛ Computer Programming

10:00
❷ Cagney and Lacey
❺ News
㉑ Steady as She Goes
㉛ Mystery! We, the Accused
Ⓗ **Movie:** Pandemonium
Ⓝ **Movie:** The Garden
Ⓦ Best of Burlesque

10:30
⓫ News
㉑ Small Business My Way
Ⓢ Bizarre

11:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Benny Hill
⓭ Under Sail
㉑ Tony Brown's Journal
Ⓢ **Movie:** The Bitch

11:05
Ⓦ **Movie:** The Opening of Misty Beethoven

11:30
❷ **Movie:** Trapper John, M.D.
❹ Best of Carson
❺ Mary Hartman, Mary Hartman
❼ Nightline
❾ Hawaii Five-O
⓫ News
⓭ Inside Story
㉑ Latenight
Ⓗ **Movie:** Stripes

12 **MIDNIGHT**
❺ Mission: Impossible
⓫ Odd Couple
Ⓝ **Movie:** Stardust Memories

12:30
❹ David Letterman
❼ News Profile
❾ Lie Detector
⓫ Star Trek
Ⓢ **Movie:** S.O.B.
Ⓦ **Movie:** Confessions of Tom

12:40
❷ Columbo

1:00
❺ America's Top 10
❼ **Movie:** The Candidate (1972). Robert Reford, Peter Boyle. A lawyer sheds his political idealism as he runs for the U.S. Senate.
❾ Psychic Phenomena

1:20
Ⓗ **Movie:** The Cannonball Run

1:30
❹ ⓫ News
❺ Chico and the Man

2:00
❷ News
❺ Best of Midday
❾ Joe Franklin
⓫ **Movie:** The Third Man (1950). Joseph Cotten, Alida Valli. A writer investigates the murder of a close friend.
Ⓦ **Movie:** Seduction

2:30
❹ Mary Tyler Moore
Ⓢ **Movie:** Fighting Back

3:00
❹ Mary Tyler Moore

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TELEVISION

9 **Movie:** Don't Push, I'll Charge When I'm Ready (1969). A WW2 comedy about an Italian P.O.W. who gets drafted into the U.S. Army.
H **Movie:** Going Ape!

3:20
5 Off the Set

3:30
4 Bob Newhart

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Liar's Moon

4:30
4 News
11 Abbott and Costello
H **Movie:** Pandemonium
S **Movie:** The Bitch

5:00
11 Biography

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Tue., May 17

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 Powerhouse
21 Latenight
31 Women: NY Edition
S **Movie:** The Elephant Man

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Meatballs
W News

6:45
31 News From City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
W **Movie:** El Super

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 **Baseball:** Yankees vs. Detroit
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal

8:00
2 **Movie:** Playing for Time (1980). Vanessa Redgrave, Jane Alexander.
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Movie:** America at the Movies (1976). Various stars. A collection of film clips illustrating the character and spirit of America.
13 Nova
21 Frontline
31 With Ossie and Ruby
H Philip Marlowe
N **Movie:** The Tall Blond Man
S **Movie:** Smokey and the Bandit

8:30
5 Carol Burnett
7 Joanie Loves Chachi
31 Detroit Black Journal
W **Movie:** Tribute

9:00
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: King of America
21 Masterpiece Theatre: Sons and Lovers
31 Humanities Through the Arts
H Not Necessarily the News

9:30
7 9 to 5
31 Understanding Human Behavior
H **Movie:** Whose Life Is It Anyway?

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart (cc)
21 Bernstein/Beethoven
31 Japan: Living/Changing Tradition
N **Movie:** Love and Death
S Paper Chase—The Second Year

10:30
9 Nine on N.J.
11 News
13 Henry Moore
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Odd Couple
21 Inside Washington
31 Focus on Society
S Loving Friends and Perfect Couples
W **Movie:** Centrespread

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 **Movie:** Mary Burns, Fugitive (1935). Sylvia Sidney, Melvyn Douglas. When a woman's former husband is wanted by the FBI, she becomes entangled in the underworld.
21 Latenight
31 American Story
H **Movie:** Victor/Victoria
S A New Day in Eden

12 MIDNIGHT
5 Mission: Impossible
N **Movie:** Cafe Express
S **Movie:** The Elephant Man

12:30
4 David Letterman
7 News Profile
9 Lie Detector
11 Star Trek
W Richard Pryor

12:40
2 McMillan and Wife

1:00
5 Hogan's Heroes
7 **Movie:** Best of Everything (1959). Hope Lange, Stephen Boyd.
9 World Vision Special

1:30
4 11 News
5 Chico and the Man

1:45
H **Movie:** Partners

2:00
2 News
5 **Movie:** The Last of the Mohicans (1977). Steve Forrest, Jane Actman. Based on J.F. Cooper's novel.
9 Joe Franklin
11 **Movie:** Godzilla vs. the Thing (1964). Okira Takarada, Yuriko Koisumi. A firebreathing lizard fights an enormous moth.
S Paper Chase—The Second Year
W **Movie:** Birch Interval

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** There's a Girl in My Soup (1970). Peter Sellers, Goldie Hawn. A gourmet columnist involves himself with an eccentric young woman.
S **Movie:** The Boogens

3:20
H **Movie:** Visiting Hours

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Tommy

4:30
4 News
11 Abbott and Costello

5:00
7 Listen & Learn
11 Biography
S Don't Vote for My Mom

5:05
H Philip Marlowe

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, May 14-15

Sat., May 14

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern For Living
11 News

6:30
4 Infinity Factory
5 Insight
7 News
11 Candid Camera
H **Movie:** Going Ape!

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 Comic Book Kids
5 Bullwinkle
7 Davey and Goliath
9 Make Peace With Nature
11 Pink Panther
S Corletto & Son

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
H **Movie:** The Night the Lights Went Out in Georgia
S **Movie:** The Kid From Brooklyn

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Sport Billy
31 Studio See

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 International Christian Aid
11 Gospel Hour
13 Cosmos
31 Sonrisas
H **Movie:** Saturday the 14th
S **Movie:** All Fall Down
W **Movie:** Roaring Sixguns

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
13 Dimensions
H **Movie:** Pandemonium

11:45
W **Movie:** The Sword and the Sorcerer

12 NOON
2 Gilligan's Planet
4 Thundarr
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Dead Men Don't Wear Plaid

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 Great Chefs of New Orleans

1:00
2 Blackstar
4 Baseball Pre-Game Show
5 Bionic Woman
9 **Movie:** The Four Feathers (1978). Beau Bridges, Jane Seymour. About a man in the British military in the 1800s.
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** Meatballs

1:15
4 **Baseball:** Montreal vs. St. Louis and Los Angeles vs. San Diego

1:30
2 Children's Film Festival
7 Sha Na Na
11 Happy Days Again
13 Last Chance Garage
21 Square Foot Gardening
S Someone's in the Kitchen With Jamie

2:00
2 Public Hearing
5 6 Million Dollar Man
7 Like It Is
11 Laverne & Shirley & Company
13 This Old House
21 Woodwright's Shop
31 It's Everybody's Business
S **Movie:** The Kid From Brooklyn
W **Movie:** Sea Prince

2:30
2 **Basketball:** NBA Playoff
11 Sanford and Son
13 American Playhouse: The Fifth of July
21 Gourmet Cooking
H **Movie:** Going Ape

3:00
5 **Movie:** The Flying Guillotine (1980). A member of the Ching government discovers the emperor's improper use of a special weapon upon innocent people.
7 **Movie:** Checkered Flag or Crash (1977). Joe Don Baker, Susan Sarandon.
9 **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough. A young British officer's experiences in India.
11 **Movie:** Sky Heist (1975). Stefanie Powers, Don Merideth. Criminals hijack a helicopter to use in a ten million dollar theft.
21 Great Chefs of New Orleans
31 Focus on Society

3:30
21 Victory Garden
W **Movie:** The Night the Lights Went Out in Georgia

4:00
21 Square Foot Gardening
31 The American Story
H Consumer Reports Presents
S **Movie:** Under the Rainbow

4:30
7 Sportsbeat
13 Made in the Bronx
21 Woodwright's Shop
H **Movie:** The Night the Lights Went Out in Georgia

5:00
2 **Golf:** Colonial National Invitation
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 Last Chance Garage

5:30
13 Open Mind
31 Lawmakers
W **Movie:** I Love You, Rosa

6:00
2 Channel 2 the People
5 Starsky and Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
S Crosby, Stills, & Nash

6:30
2 4 News
9 In Search Of
13 Mainstream
31 European Television
H **Movie:** Saturday the 14th

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back Kotter
7 Not the Same Old Story
9 **Baseball:** Mets vs. Pittsburgh
11 Dance Fever
13 Agronsky and Company
21 Wall Street Week
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell
5 All in the Family
7 N.Y. People
11 Solid Gold
21 Inside Albany
31 Opening Night
W Inside Baseball

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** Confessions of a Nazi Spy (1939). The FBI investigates Nazi activities in the U.S.

7 T.J. Hooker
13 Ascent of Man
21 Cosmos
31 Tambu
H **Movie:** Whose Life Is It Anyway?
N **Movie:** Rules of the Game
S Faerie Tale Theatre

8:30
4 Silver Spoons
11 **Movie:** Hunters Are for Killing (1970). Burt Reynolds, Suzanne Pleshette. After three years of travel, an ex-con decides to visit his home.
W **Movie:** Personal Best

9:00
2 **Movie:** Missing Pieces (1983). Elizabeth Montgomery, Ron Karabatsos.
4 Mama's Family
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Great Performances: Innocents Abroad
31 N.Y.U. Broadcast Lab
S **Movie:** Fighting Back

9:30
4 Teacher's Only
9 **Movie:** Something Evil (1971). Sandy Dennis, Ralph Bellamy. An early Spielberg film about a family and an evil haunted house.
31 Women: N.Y. Edition

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
13 **Movie:** Romanoff and Juliet (1961). Peter Ustinov, Sandra Dee. The children of the ambassadors of America and Russia fall in love with each other in this comedy.
31 Giulini Concert
H Philip Marlowe
N **Movie:** Love and Death

10:30
5 Black News

11:00
2 4 7 News
5 **Movie:** Whatever Happened to Baby Jane (1962). Bette Davis, Joan Crawford. Drama of the psychological relationship of two sisters.
9 Jackie Gleason Show
11 Odd Couple
21 Austin City Limits
H **Movie:** Meatballs
S Bizarre
W **Movie:** Easy

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers
11 Laugh Trax
S **Movie:** Emily

11:45
2 Sportspeople
7 **Movie:** The Hot Rock (1972). Robert Redford, George Segal.
13 Mystery! We, the Accused

12 **MIDNIGHT**
2 **Movie:** Airport 1975 (1974). Charlton Heston, Karen Black.
9 Championship Wrestling
11 **Movie:** Everything You Always Wanted to Know About Sex, But Were Afraid to Ask

12:30
11 Best of the Midnight Special
W **Movie:** Pleasure Palace

12:40
H **Movie:** The Night the Lights Went Out in Georgia

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Night of Dark Shadows (1971). David Selby, Kate Jackson.
S **Movie:** Lady Chatterley's Lover

1:30
11 News

1:35
5 **Movie:** Track of the Cat (1954). Robert Mitchum, Teresa Wright. Brothers on a northern California cattle farm set out to capture a threatening mountain lion.

1:50
7 **Movie:** The Thief Who Came to Dinner (1973). Jacqueline Bisset, Ryan O'Neal. Bored with computers, a man switches careers and becomes a jewel thief.

2:00
11 Solid Gold

2:15
W **Movie:** The Night the Lights Went Out in Georgia

2:17
2 **Movie:** The Odd Couple (1968). Jack Lemmon, Walter Matthau.

2:30
4 Evening at the Improv

2:35
H **Movie:** Visiting Hours

3:00
9 **Movie:** The Sky's the Limit (1943). Fred Astaire, Joan Leslie.
11 **Movie:** The Seventh Veil (1946). James Mason, Ann Todd.
S Crosby, Stills, & Nash

3:30
4 Bob Newhart

4:00
4 Mary Tyler Moore

4:20
H **Movie:** Atlantic City

4:23
2 **Movie:** Hedda (1976). Glenda Jackson, Timothy West.

4:30
W **Movie:** Don's Party

5:00
11 Biography
S **Movie:** Dead Men Don't Wear Plaid

5:30
9 To be announced
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., May 15

6:00
4 Sermonette
9 N.J. Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
7 9 News
11 Candid Camera
H **Movie:** Zulu Dawn
S Irene Moves In

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S **Movie:** Starbirds

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe

8:00
2 For Our Times
4 Here's Lucy
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price
13 Sesame Street (cc)

8:30
2 Way to Go
4 Bob Newhart
7 Eyewitness News Conference
9 Day of Discovery
H **Movie:** Victor/Victoria
S Dot and the Kangaroo

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** The Sad Sack (1957). Jerry Lewis, Phyllis Kirk.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Paddington Bear
S **Movie:** Victor/Victoria
W Best Horse

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream
W **Movie:** Modern Problems

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline
H Video Jukebox

11:30
2 Face the Nation
4 Today in New York
5 **Movie:** Tarzan and the Lost Safari (1957).
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Comin' Round the Mountain (1951). Bud Abbott, Lou Costello.
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 In Concert at the Met: Placido Domingo, Sherrill Milnes, and James Levine.
21 Antiques and Americana
H **Movie:** Zulu Dawn

12:15
W **Movie:** High Risk

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Decorative Painting
S **Movie:** Missing

1:00
2 To be announced
4 The Bishops and the Bomb
5 **Movie:** Them! (1954). James Whitmore, Joan Weldon.
7 This Is the USFL
9 Outdoor Life
11 Honeymooners
21 Washington Week in Review

1:30
7 USFL Football
9 **Baseball:** Mets vs. Pittsburgh
11 This Week in Baseball
21 Wall Street Week

2:00
4 Baseball Bunch
11 **Baseball:** Yankees vs. Chicago White Sox
13 Great Performances: Innocents Abroad
21 Sports America
H **Movie:** Dead Men Don't Wear Plaid
W **Movie:** The Eye of the Needle

2:30
4 Al McGuire on Sports
S **Movie:** Where the Boys Are

3:00
4 NBC Sports: Ringside
5 **Movie:** Law and Disorder (1974). Carroll O'Connor, Karen Black.
21 Six-Gun Heroes

3:30
H Video Jukebox

4:00
4 Sportsworld
9 Great Movie Cowboys
13 American Interests
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Victor/Victoria
W **Movie:** Missing

4:15
S Dot and the Kangaroo

4:30
13 Tony Brown's Journal
31 Lawmakers

4:45
7 American Sportsman

5:00
5 Kojak
9 Those Amazing Animals
11 **Movie:** It's a Mad, Mad, Mad, Mad World (1963). Spencer Tracy, Ethel Merman.
13 Innovation
31 Inside Washington

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope
S **Movie:** Victor/Victoria

6:00
2 4 7 News
5 **Movie:** The Fan (1981). Lauren Bacall, James Garner.
9 Road to L.A.
21 Answer Wise
31 All About TV

6:15
W **Movie:** Outrageous

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching
H 25 Years of Jerry Lee Lewis

7:00
2 60 Minutes
4 CHiPs
7 Ripley's Believe It or Not!
9 The Saint
21 Inside Albany
31 Rebop

7:30
13 Creativity With Bill Moyers
21 Long Island Week
31 Getting to Know Me
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 **Movie:** Urban Cowboy (1980). John Travolta, Debra Winger.
5 **Movie:** Can You Hear the Laughter (1979). Ira Angustain, Kevin Hooks.
7 4th International Guinness Book of World Records
9 Straight Talk
11 At the Movies
13 Cosmos
21 Mystery! We, the Accused
31 Celebration
H Richard Pryor
N **Movie:** Bananas
S Paper Chase—The Second Year
W **Movie:** Julia

8:30
2 Newhart
11 Wall Street Journal Report
31 Burglar Proofing

9:00
2 Jeffersons
7 **Movie:** Rough Cut (1980). Burt Reynolds, Lesley-Anne Down.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: *Sons and Lovers*
21 **Movie:** Happy Landing (1938). Sonja Henie, Don Ameche.
31 Soundstage Festival:
S Gallagher

9:30
2 Alice
9 World Tomorrow
H Not Necessarily the News

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 The Good Neighbors
21 Giulini Concert
H **Movie:** Dead Men Don't Wear Plaid
N **Movie:** Manhattan
S A New Day in Eden
W **Movie:** Victor/Victoria

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble II

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
13 Independent Focus
S **Movie:** Personal Best

11:30
5 David Susskind
11 Honeymooners
13 Made in the Bronx
H **Movie:** The Boogens

11:45
2 Sports Update
4 **Movie:** Of Mice and Men (1981). Robert Blake, Lew Ayres.
7 Sports Special

12 **MIDNIGHT**
2 **Movie:** All Trails Lead to Las Vegas (1975). Teresa Graves, Phil Silvers.
7 **Movie:** Bye, Bye Braverman (1967). George Segal, Jack Warden.
9 **Movie:** McGuire, Go Home (1966). Dirk Bogarde, George Chakiris.
11 Larry King
N **Movie:** The Arena

12:15
W **Movie:** The Day After Halloween

1:10
H **Movie:** Zulu Dawn

1:15
S **Movie:** Missing

1:30
5 Moneyworks
11 News

1:45
4 Mary Tyler Moore

1:55
7 **Movie:** Who Slew Auntie Roo? (1972). Shelley Winters, Mark Lester.

2:00
2 News
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** Stairway to Heaven (1946). David Niven, Kim Hunter.

2:45
4 First Estate

3:00
9 **Movie:** Shall We Dance (1937). Fred Astaire, Ginger Rogers

3:10
H Richard Pryor

3:15
4 News
S **Movie:** Mother's Day

4:30
11 Abbott & Costello

4:35
H **Movie:** Paradise

5:00
11 Biography
S **Movie:** Starbirds

5:30
4 Health Field
5 Richard Simmons
9 Morning Stretch
11 News

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

Wed., May 11.

2:06/WQXR-AM/FM—Mozart: Piano Cto #26 in D.

3:00/WNCN—Brahms (arr. Rubbra): Variations & Fugue on a Theme by Handel, Op. 24 (Ormandy).

WNYC—Afternoon with Charles Wuorinen.

4:00/WNCN—Mozart: Sym #40 in g (Karajan).

5:00/WNCN—Taktakishvili: Concertino for Violin & Orch (Oistrakh/Taktakishvili).

5:06/WQXR-AM/FM—Chopin: Etude #3 in E, Op. 10.

6:00/WNCN—Weber: Piano Sonata #1 in C, Op. 24 (Webster).

6:30/WNYC—The Vintage Irving Berlin (Jolson, Merman).

7:00/WNCN—Henselt: Piano Cto in f, Op. 16 (Lewenthal/Mackerras).

7:06/WQXR-AM/FM—Boyce: Sym #2 in A.

8:00/WNYC—Ives: Trio (Beaux Arts Trio).

WQXR-AM/FM—Placido Domingo, Sherrill Milnes, and James Levine at the Metropolitan Opera. Simulcast with WNET-TV.

9:00/WNCN—Stravinsky: Fairy's Kiss: Divertimento (Reiner).

10:00/WNCN—Mozart: Oboe Cto in C (Herbers/Harnoncourt).

11:00/WNYC—Poulenc: Flute Sonata (Rampal/Veyron-Lacroix).

Thurs., May 12

2:06/WQXR-AM/FM—Weber: Clarinet Cto #1 in f, Op. 73.

3:00/WNCN—Liszt (arr. Doppler): Hungarian Rhapsody #5 in e (Boskovsky).

WNYC—Neglected music from behind the Iron Curtain.

4:00/WNCN—Brahms: Sym #4 in e, Op. 98 (Kleiber).

5:00/WNCN—Handel: Royal Fireworks Music (Richter).

5:06/WQXR-AM/FM—Ibert: Entr'acte for Flute & Harp.

6:00/WNCN—C.P.E. Bach: Viola Sonata in g (Spelina, Hála, Sláma).

6:30/WNYC—The Musical Worlds of Kurt Weill: Die Burgschaft.

7:00/WNCN—Fauré: Ballade for Piano & Orch, Op. 19 (Collard/Plasson).

8:00/WNCN—Bach: Cantata "Gottes Zeit is die allerbeste Zeit" (Wiedl, Harten, van Altena, Egmond/Leonhardt).

WNYC—Morley, Byrd, Weelkes: Madrigals (Waverly Consort).

10:00/WNYC—Rachmaninoff: Songs (Soederstroem/Ashkenazy).

11:00/WNCN—Schumann: Andante & Variations for 2 Pianos, Op. 46 (Chamber Music Society of Lincoln Center).

WNYC—Marais: Muzette (Hsu, Bagger, Davidoff).

Fri., May 13

2:06/WQXR-AM/FM—Mahler: Sym #8 in E-Flat.

3:00/WNCN—Prokofiev: Piano Sonata #5 in C, Op. 38/135 (Sandor).

WNYC—McPhee: Tabuh-Tabuhan.

4:00/WNCN—Fanny Mendelssohn: Lieder (Ostendorf, Palmer).

5:00/WNCN—Smetana: Wallenstein's Camp (Neumann).

5:06/WQXR-AM/FM—Boccherini: Minuet from Qnt in E, Op. 13.

6:00/WNCN—Beethoven: Piano Sonata #12 in A-Flat, Op. 26 (Brendel).

7:00/WNCN—Gounod: Faust: Ballade of the King of Thule (Sayao/Cleva).

7:06/WQXR-AM/FM—Albinoni: Concerto Cinque in a, Op. 5.

8:00/WNCN—Purcell: The Tempest (Vyvyan, Herbert, Alan).

WNYC—Schumann: In Praise of Shahn (Bernstein).

8:06/WQXR-AM/FM—Brahms: Alto Rhapsody, Op. 53.

9:00/WNCN—Liszt: Faust Sym (Riegel/Bernstein).

9:06/WQXR-AM/FM—Mozart (arr. Galway): Flute Cto in G (Galway).

10:00/WNYC—Dello Joio: Choral Music (Dello Joio).

11:00/WNCN—Schubert: Piano Qnt in a, Op. 114 "Trout" (Melos Ensemble).

Sat., May 14

10:06 a.m./WQXR-AM/FM—Schumann: Sym #4 in d.

11:00 a.m./WNYC—Stravinsky: Pulcinella Suite (Klemperer).

12:00/WNCN—Borodin: Sym #1 in E-Flat (Rozhdestvensky).

12:06/WQXR-AM/FM—Bach: Cello & Piano Sonata in G.

1:00/WNCN—Brahms (arr. Schoenberg): Piano Qt in g, Op. 25 (Zender).

2:00/WNYC—Sibelius: Sym #7 in C, Op. 105 (Davis).

2:06/WQXR-AM/FM—Offenbach: The Tales of Hoffman (Kraus, Mittlemann, Welting, Zschau, Masterson, Vergara/Schaenen).

3:00/WNCN—Roussel: Sym #4 in A, Op. 53 (Ansermet).

4:00/WNCN—Bloch: Concerto Grosso #1 for Strings with Piano Obbligato (Marriner).

5:06/WQXR-AM/FM—Debussy: Rhapsody #1 for Clarinet & Orch.

6:00/WNCN—Haydn: Sym #92 in G "Oxford" (Klemperer).

WNYC—Prairie Home Companion (Keillor, Butch Thompson Trio). Live from New York's Town Hall.

7:00/WNCN—Brahms: Piano Sonata #3 in f, Op. 5 (Canin).

8:06/WQXR-AM/FM—Sibelius: Qt in d.

9:00/WNCN—Puccini: Madama Butterfly (Scotto, Stasio, Bergonzi/Barbirolli).

9:06/WQXR-AM/FM—Shostakovich: Sym #1 (Masur).

10:00/WNYC—Beethoven: Sym #5 (Giulini). Simulcast with Ch. 31.

Sun., May 15

10:06 a.m./WQXR-AM/FM—Franck: Violin & Piano Sonata in A.

11:00 a.m./WNYC—Bernstein: Chichester Psalms, 3rd movement (Bernstein).

12:00/WNCN—Chopin: Polonaise in f-sharp, Op. 14 (Horowitz).

1:00/WNCN—Handel: Israel in Egypt (Bryn-Julson, Pearson, Hodgson, Britton, Guinn, Link, Schrader/Hillis).

2:00/WNYC—Segovia: The Little Orchestra.

2:06/WQXR-AM/FM—Italy in Music: Soprano Anita Cerquetti & tenor Casare Valletti.

3:06/WQXR-AM/FM—Stravinsky: Violin Cto in D (Menuhin, Leinsdorf).

3:15/WNCN—Operathon '83, with Beverly Sills, host.

3:30/WNYC—New Sounds: Live music from Mike Oldfield.

7:00/WNYC—Eileen Farrell's American Popular Singers. Bobby Short, featured guest.

7:06/WQXR-AM/FM—Mendelssohn: Violin Cto in d.

8:00/WNYC—Haydn: Mass #12 in B-Flat "Harmoniemesse" (Peck).

8:06/WQXR-AM/FM—Wagner: Lohengrin, Act III (Kollo, Tomowa-Sintow, Nimsgern, Vejzovic/Karajan).

10:00/WNYC—Tchaikovsky: Sym #6 "Pathetique" (Giulini). Simulcast with Ch. 31.

Mon., May 16

2:06/WQXR-AM/FM—Mendelssohn: Piano Cto #2 in d, Op. 40.

3:00/WNYC—Phillip Glass: Music in 12 Parts.

4:00/WNCN—Dvorák: Piano Qnt in A, Op. 81 (Serkin, Schneider, Galimir, Tree, Soyer).

5:00/WNCN—Sibelius: Night Ride & Sunrise, Op. 55 (Stein).

5:06/WQXR-AM/FM—Chopin: Waltz #8 in A-Flat, Op. 64.

6:00/WNCN—Schubert: Sym #8 in b "Unfinished" (Szell).

7:00/WNCN—Satie: Gnossiennes (Crochet).

WNYC—Bernstein: Serenade (Kremer).

7:06/WQXR-AM/FM—Stamitz: Qt in E-Flat for Oboe & Strings.

8:06/WQXR-AM/FM—Brahms: Sym #1 in c.

9:00/WNCN—Brahms: String Sextet #2 in G, Op. 36 (Laredo, Philipps, Steinhardt, Tree, Robinson, Rose, Ax).

9:06/WQXR-AM/FM—Shostakovich: Sym #6, Op. 53 (Masur).

11:00/WNCN—Fauré (arr. Philipp): Ballade in F-Sharp, Op. 19 (Tagliaferro, Varsano).

Tues., May 17

2:06/WQXR-AM/FM—Lully: Suite Française in g.

3:00/WNCN—Tailleferre: Violin & Piano Sonata in c-sharp (Roche, Freed).

WNYC—Martinu: Trio for Flute, Cello, & Piano.

4:00/WNCN—Mendelssohn: Cto for Violin, Piano, & Strings (Fontanarosa, Parrot).

5:00/WNCN—Handel: Concerto a Due Cori #2 in F (Mackerras).

5:06/WQXR-AM/FM—Schumann (arr. Kreisler): Romance in a, Op. 94.

6:00/WNCN—Schmidt: Piano Qnt in G (Vienna Philharmonic Qnt).

7:00/WNCN—Mennin: Qt #2 (Kohon String Qt).

WNYC—Bartok: Cto for 2 Pianos, Percussion, and Orch (Bernstein).

7:06/WQXR-AM/FM—Handel: Concerto Grosso in G, Op. 3.

8:00/WNCN—Bach: Trio Sonata in G (Galway, Chung, Moll, Welsh).

9:06/WQXR-AM/FM—Music from the Great Depression (Crosby, Vallee, Powell, L.A. Philharmonic, Guthrie).

11:00/WNCN—Dvorák: Qt in f, Op. 96 "American" (Guarneri String Qt)

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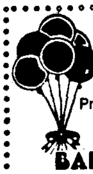

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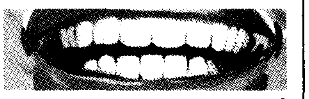

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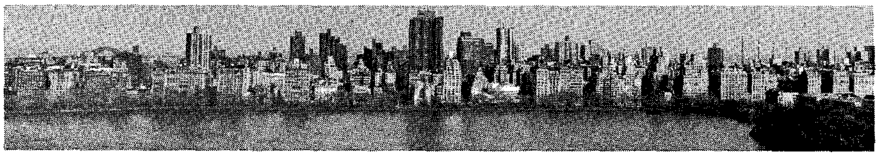

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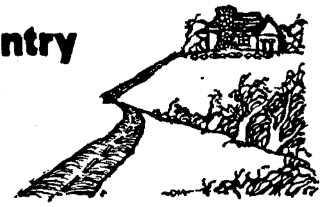

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 475

BY MARY ANN MADDEN

THE SECRET DIARIES OF SHELLEY WINTERS
MARCEL PROUST—THE UNTOLD STORY
PIKE A BOO! I'M BACK—by Bishop James Pike

Above, quick recoveries. In keeping with the Hitler diaries, competitors are invited to suggest a title for a newfound work.

Results of Competition 472, in which you were asked for brief descriptions based on ignorance or misunderstanding of the titles of well-known books, plays, or films.

Report: A large and funny assortment, thanks to you. The repeats: The Catcher in the Rye—Pete Rose's problem drinking. Porgy and Bess—Mrs. Truman goes fishing. High Road to China—drugs along the great wall. An Officer and a Gentleman—the Major and his man. The Bridge of San Luis Rey—dental charts of the Incan Gods. Tootsie—saga of a podiatrist or candy maker. Roget's Thesaurus—a boy and his prehistoric pet. The King of Comedy—the Jerry Lewis Story, by Jerry Lewis, starring J. Lewis. Casablanca—1600 Pennsylvania Avenida. The Great Santini—moving account of a trucker and his lesser brothers. Some Like It Hot—Szechuan cooking. The Scarlet Letter—hunchback of Notre Dame makes varsity. Ryan's Daughter—the Tatum O'Neal story. Diva—the Esther Williams story. The African Queen—the Cleopatra story. Barry Lyndon—the 1964 Presidential campaign. Nine—Bo Derek at 30.

First Prizes of two-year subscriptions to "New York" to:

SNOOPY—Jerry Herman's new musical comedy about Sherlock Holmes.
Jim-Bob Williams, N.Y.C.

DARBY O'GILL AND THE LITTLE PEOPLE—story of a struggling Boston writer's negotiations with his publisher.
Mary Beatrice McClure, Somerville, Mass.

THE EXORCIST—Jane Fonda's Workout Book.
Jane Todd, Yonkers, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE COUNTERFEITERS—they earn money the hard way—they make it.
Elizabeth Critas, Cincinnati, Ohio

THE JAZZ SINGER—story of a jazz singer.
Homer Schaff, N.Y.C.
also prizes to: Peter Filichia, N.Y.C.; Skip Livingston, Hopewell, N.J.; John French, N.Y.C.

LA STRADA—Fellini's retelling of the Sherlock Holmes story from a unique perspective.
Kevin B. Robinson, N.Y.C.

And Honorable Mention to:

TANGIERS—another 40s song made popular by singer Helen O'Connell.
Mary Conte, North Miami, Fla.

YOU CAN'T TAKE IT WITH YOU—government publication listing 238 items that cannot be buried with a person.
Bob Parsons, Haddonfield, N.J.

THE COMPLEAT ANGLER—How to succeed in life by really trying.
J. M. Riordan, Laguna Beach, Calif.

PALE HORSE, PALE RIDER—delightful children's tale of a rudely awakened colonial baker who angrily dumps a sack of flour on Paul Revere.
Angelo Papa, Trenton, N.J.

RABBIT, RUN—latest in a series of Volkswagon maintenance manuals.
Walter Borgart, Yardlet, Pa.

MAYBE HE'S DEAD—the Dean Martin story.
Jack Schindler, Brooklyn
sp. mention: Charley Hudson, N.Y.C.

CAT ON A HOT TIN ROOF—now Garfield's into solar heating.
Fred Sahner, N.Y.C.

TIMBUKTU—disappointing sequel to *Timbuk.*
Brett Bayne, Gainesville, Fla.

DEBRETT'S PEERAGE LTD.—the 50s Hollywood starlet who played Indian maidens (Broken Arrow, etc.) has written a text on acting.
John Studnicki, Austin, Tex.

MOSCOW DOES NOT BELIEVE IN TEARS—searing drama of a Russian woman who snags her stocking.
Tom Lester, West Los Angeles, Calif.

ROCKY III—adventures of the grandchild of the celebrated flying squirrel.
Ben Rosenblatt, Floral Park, N.Y.

WATCH ON THE RHINE—a catalog of German cuckoo clocks.
George Sanville, N.Y.C.
sp. mention: Jo Vigna, N.Y.C.

THE LAST OF THE MOHICANS—after the birth of Roy, Jr., the doctor tells Roy and Mona they cannot conceive again.
Tom Morrow, N.Y.C.

HERE COMES MR. JORDAN—the inspiring docudrama of King Hussein's unwavering struggle for peace in the Middle East.
Suzanne Wagoner, Kew Gardens, N.Y.

LOVESICK—an army training film.
Melissa Ryder, Upper Saddle River, N.J.

FOREVER AMBER—How you, too, can have a year-round suntan, by George Hamilton.
Paula Callan, N.Y.C.

ORLANDO FURIOSO—scathing attack on Florida's Disney World.
Joseph Eisenhower, Ancram, N.Y.

FROM BAUHAUS TO OUR HOUSE—sprightly poetry by the author of *Look Homeward, Angel.*
L. Soth, Northfield, Minn.

THE GREAT RACE—low-budget musical version of *Mein Kampf.*
Leslie Johnson, Tucson, Ariz.

LA NUIT DE VARENNES—history of a revolutionary fragrance from Chanel.
Linda Honan, Westborough, Mass.; Ed Stone, Great Neck, N.Y.

ANNIE HALL—Andrea McArdle, Shelley Bruce, Aileen Quinn, and Sarah Jessica Parker establish a permanent museum.
Douglas Braverman, Troy, Mich.

CHE—H. Ryder Haggard's classic loses none of its glow in Spanish.
Dorothy Green, Somers, N.Y.

HIGH ROAD TO CHINA—loving biography of Britain's little-known "potter to the queen," Josiah Wedgwood.
Richard P. Monley, Birmingham, Mich.

OLD YELLER—documentary focusing on Hitler's major speeches.
Ms. H. B. Kelly, Perth Amboy, N.J.

CARMEN—the Detroit story.
Ellen Kosmer, Westborough, Mass.

MUCH ADO ABOUT NOTHING—the Hershel Walker story.
Allen B. Konis, N.Y.C.

QUEST FOR FIRE—Abrahams and Liddel run for the gold in the 1930 Olympics.
David C. Feinberg, South Orange, N.J.

WILL—how-to advice from lawyer G. Gordon Liddy.
Bob Kopac, Poughkeepsie, N.Y.

LADY CHATTERLEY'S LOVER—the sexual exploits of a woman who never stops talking.
Steven Nash, N.Y.C.

STAGECOACH—the Stella Adler story.
Ellen Radliff, New London, Conn.

MISTRAL'S DAUGHTER—hitherto unknown offspring writes of her life with the late great Al Jolson.

Alice Stevenson, Bronx

I, CLAVDIVS—docudrama subtitled *The Little Emperor Who Couldn't Spell*—a poignant look at learning difficulties in ancient Rome.

Carol Drew, Palisades Park, N.J.

MOURNING BECOMES ELECTRA—color preferences in Buick buying.

Philip Minoff, Oceanside, N.J.

STAR TREK II—THE WRATH OF KHAN—sequel to *Rita Hayworth—The Early Years.*

Susan Goldstein, Belle Harbor, N.Y.

LA CAGE AUX FOLLES—hijinks in a French prison.

A. Solock, Camillon, N.Y.

SMILEY'S PEOPLE—25 years of television as told by the staff of *The Ed Sullivan Show.*

A. Shulman, Villanova, Pa.

GOODBYE MR. CHIPS—the Erik Estrada story.

Jo Vigna, N.Y.C.

SEPARATE TABLES—Wallace Shawn and André Gregory star as an accountant and an I.R.S. agent who meet over dinner.

Bruce Karp, N.Y.C.

MOOSE MURDERS—exposé of French haute cuisine.

James W. Penha, Queens

PORKY'S—Gershwin's hero returns after searching for his woman, and opens a speakeasy.

Jody Neblett, Brooklyn

CABARET—for the oenologist, juicy facts about this remarkable grape.

Carleton Carpenter, Warwick, N.Y.

ROLLOVER—Jane Fonda as Barbara Woodhouse in a training film.

P. D. Daniels, Seattle, Wash.

THE FOUR SEASONS—Alan Alda rates the famous restaurant. Some recipes.

G. B. Boardman, Wayne, N.J.

HOW TO MAKE YOURSELF MISERABLE—Dan Greenburg recounts his harrowing years of absence from *New York* Magazine competitions.

Adam Doyle, Burke, Va.

NANOOK OF THE NORTH—a worker on the Alaskan pipeline describes life in a womanless environment.

Steve Brody, Clearwater, Fla.

THE ONE MINUTE MANAGER—memoir of the first Munchkin to rise to an executive position in a major corporation.

Bill Jaker, Morgantown, West Va.

THE ONE MINUTE MANAGER—the Billy Martin story.

Cynthia Northrup, Columbus, Ohio

DAS KAPITAL—a systematic critical study of German grammar.

Trevor Tutt, Duncanville, Tex.

LITTLE CAESAR—children's tale of life in ancient Rome.

Richard Tyce, Wilkes-Barre, Pa.

A BRIDGE TOO FAR—the Leon Spinks story.

Eddie Rardon, Mt. Kisco, N.Y.

REDS—the definitive drug-abuse drama.

Suzie Friedman, Chapel Hill, N.C.

DRUMS ALONG THE MOHAWK—bio-pic of a punk rock percussionist.

Bob Buege, Greenfield, Wis.

BARTLETT'S FAMILIAR QUOTATIONS—stock market expert analyzes blue chips.

Dolly Hecht, N.Y.C.

DA—docudrama recounting the Soviet Union's first affirmative vote in the Security Council.

Eunice Myers, Mt. Pleasant, Pa.

HARVEY—harrowing account of the making of sherry.

Pericles Crystal, Scarsdale, N.Y.

BARTHOLOMEW FAIR—former child star tells all without bias.

Susan Guglielmo, Fishkill, N.Y.

THE DIVINE COMEDY—the Tallulah Bankhead story.

Robert J. Tymann, Voorheesville, N.Y.

TYPEE—how-to tips on using word processors.

Suzanne Zavrian, N.Y.C.

JULES ET JIM—the Jimmy Valentine story.

Nancy Corvino, Pelham Manor, N.Y.

AFTER THE FALL—a winter's tale.

John Nieman, N.Y.C.;
Chip Chapin, N.Y.C.

BRIGADOON—Lorna's account of her life behind bars.

Larry Blauvelt, N.Y.C.

HENRY IV, PART II—More of Kissinger's memoirs. Again.

Joan Steinman, N.Y.C.

DAS BOOT—Puss roams Germany.

Joan Steinman, N.Y.C.

THE TRAGEDY OF TROILUS AND CRESSIDA—two Toyota dealers meet at a testing site.

Pete Brummn, Westport, Conn.

THE ICEMAN COMETH—story of the emergence of George Gervin as the NBA's premier scorer.

Marc Doyle, Burke, Va.

THE NIGHT OF THE SHOOTING STARS—tale of a gala benefit at Radio City Music Hall.

Evan Kutner, N.Y.C.;
Wayne Ozzi, Staten Island
sp. mention: Claire Sokolow, Chester, N.Y.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 475, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 20. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 20 issue. Out-of-town postmarks are given three days' grace.

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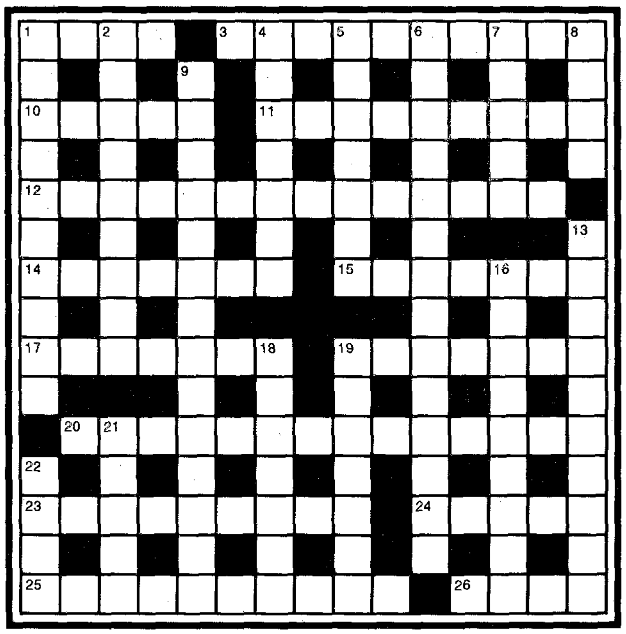
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Be exciting in chess? (4)
3 Might it be a description of skylarks? (10)
10 Exercises prime influence in regular courses of action. (5)
11 Makes bear excel, although of very poor quality. (9)
12 Piece of pastry cooked up only once a year? (6, 8)
14 A small number engaged in the way of very hard work. (7)
15 Foreign refusal so great as to be matchless. (7)
17 Ballad graduate about to uncover. (3, 4)
19 One who abstains—one in delicate fabric with an open framework. (7)
20 Getting your tickets before things happen! (7, 7)
23 He sticks it on the wall! (9)
24 Number one in public relations—I accept the master! (5)
25 Sleet sure to fall all over the place with nothing extra, yet still look for a favourable outcome! (4, 6)
26 Time to follow the mess with communications. (4)



Down

1 Remit clean material for commercial usage. (10)
2 Not forced to do this service. (9)
4 Descriptive of sloth in the endless garden story. (7)
5 Defeat conclusively with a normal spell of cricket and a score. (7)
6 Fighters in the sky? (8, 6)
7 I'm a university athlete a novice drops out to inspire. (5)
8 Cast off in the outhouse. (4)
9 Crazily eccentric, like on the top men? (2, 3, 2, 1, 6)
13 Something to sleep in and something to drink from in the shop window. (5, 5)
16 I slung it, I broke up, putting it to some use! (9)
18 Repeated performances or scene change? (7)
19 Lavish politician? (7)
21 Great sailor and flier. (5)
22 Work necessary to make soup. (4)

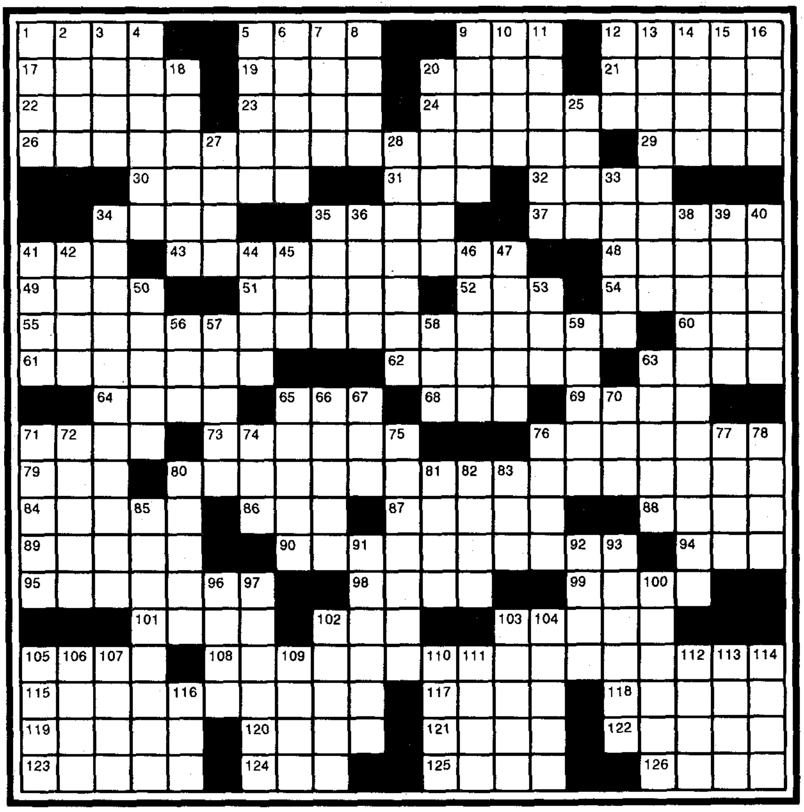
'TV GOES LEGAL': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

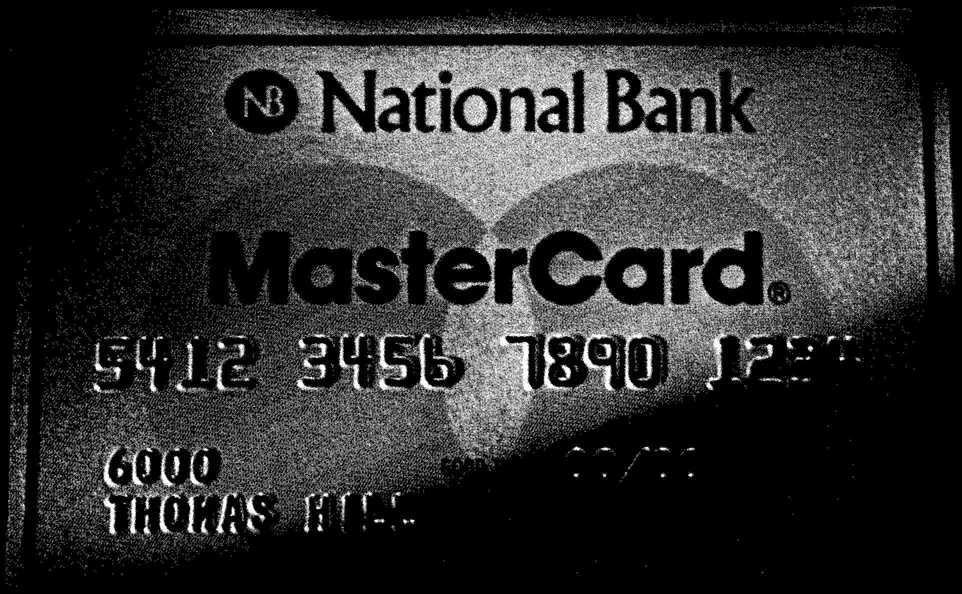
1 Celeste
5 Nickname for Streisand
9 Killer whale
12 Humphrey's successor
17 Standoffish
19 Adjoin
20 Two-toed sloth
21 Seeing red
22 Mrs. Arrowsmith
23 Kaye of ballet
24 Gardner's legal beagle
26 Early 50s court drama
29 Rooters
30 Scurry off
31 Cyclotron item
32 Slippery customers
34 Hold on to
35 Taboos
37 Visits casually
41 Neckpiece
43 Burl Ives series
48 Aptly-named author
49 Sundance Kid's girl
51 Ninesome
52 Hall of Fame name
54 Greek townships
55 Daytime jury drama
60 Belfry denizen
61 Certain mideasterners
62 Swamp vapor
63 Catfish Row lady
64 Durrell book
65 Lush's affliction
68 Urban trains
69 Tall tale
71 Weather satellite
73 Angelic one
76 Tartuffe's creator
79 Slangy refusal
80 Righteous TV attorney
84 Black macaw
86 Pithy remark
87 Basketry twig
88 Chess-set figure
89 Cave —— (beware of the dog)
90 Courtroom anthology of 1960
94 Doves do it
95 Dish —— (gossip)
98 Tiptop
99 Rat-——
101 Polar bear's raft
102 Heat unit: abbr.
103 After sacro
105 Lhasa ——, Tibetan terrier
108 Trial series
115 Attorney role of the 70s
117 Outlaw foray
118 Skier of note
119 Gladioli, crocuses, etc.
120 Israeli statesman
121 Groupie's favorite
122 Fur shawl
123 Clinic worker
124 Baste
125 Past bedtime
126 Annals unit

Down

1 Bisector's segment
2 Olive tree genus
3 Appear menacingly
4 Not cheerful
5 "Oh, Susanna" instrument
6 Approximately
7 Star of 24-Across
8 Remain
9 —— a million
10 Word with avis
11 Made ringlets
12 Goal
13 Famed German count
14 Space monogram
15 Jacket or collar
16 Scalp bumps
18 Tap
20 Rebelled
25 North Sea feeder
27 Former frosh
28 Cratchit's boy
33 House of Parliament
34 Anne Meara portrayed her
35 Judge's seat
36 Mad as —— hen
38 Edmond O'Brien character
39 Brainstorms
40 Fledglings' homes
41 Atlantic City action
42 Will- —— -wisp
44 Partner of odds
45 Law: Fr.
46 Part of R.A.F.
47 Facing a glacier
50 Castilian city
53 Card wool
56 It starts in juin
57 Get to
58 German pronoun
59 —— sunshine
63 Very edge
65 B. and O. stop
66 Veracity
67 U-boat
70 Quaff for Andy Capp
71 Play charades
72 Wife of Abraham
74 Finished border
75 Tire disaster
76 Adjective for a pittance
77 Splitsville, U.S.A.
78 Therefore
80 Ceylonese language
81 The fat —— the fire
82 Quote as authority
83 Leo's lair
85 Robert and Lola
91 Has home cooking
92 Levantine ketch
93 Orderly piles
96 College mil. org.
97 Giggle sounds
100 Sharpness
102 Secondary rule
103 Half-wit
104 Tureen accessory
105 As neat as ——
106 North of Chile
107 Recipe direction
109 Dresden's river
110 Seed coating
111 Nothing, in Navarre
112 Blackthorn
113 Actress Raines
114 Indigo user
116 Verb or glob suffix



Solutions to last week's puzzles appear on page 118.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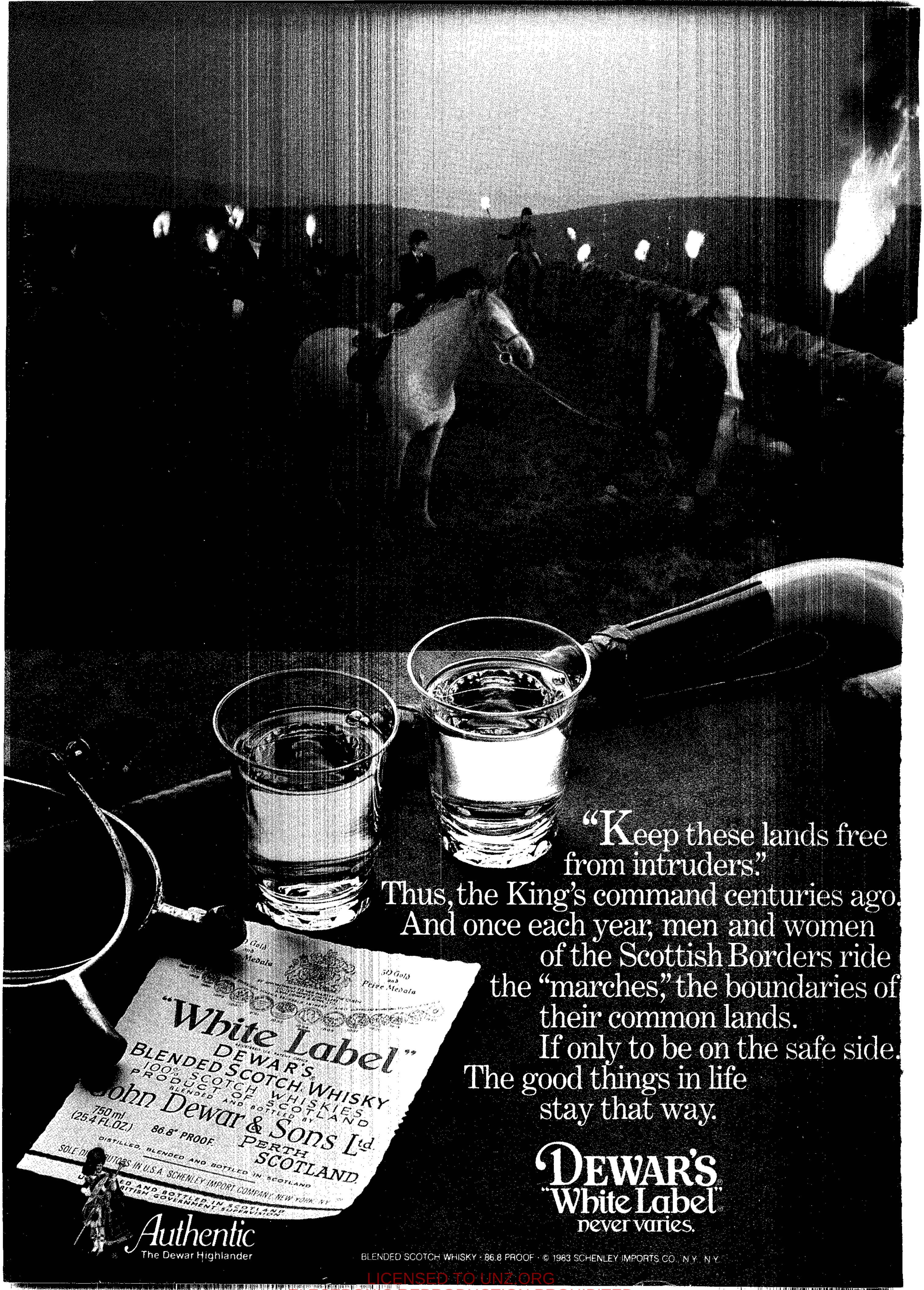

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